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Auction Wars—The Nasty Fight for Sotheby's

Young Doctors at Sea—Offshore Medical Schools

NEW YORK®

Romantic Weekends

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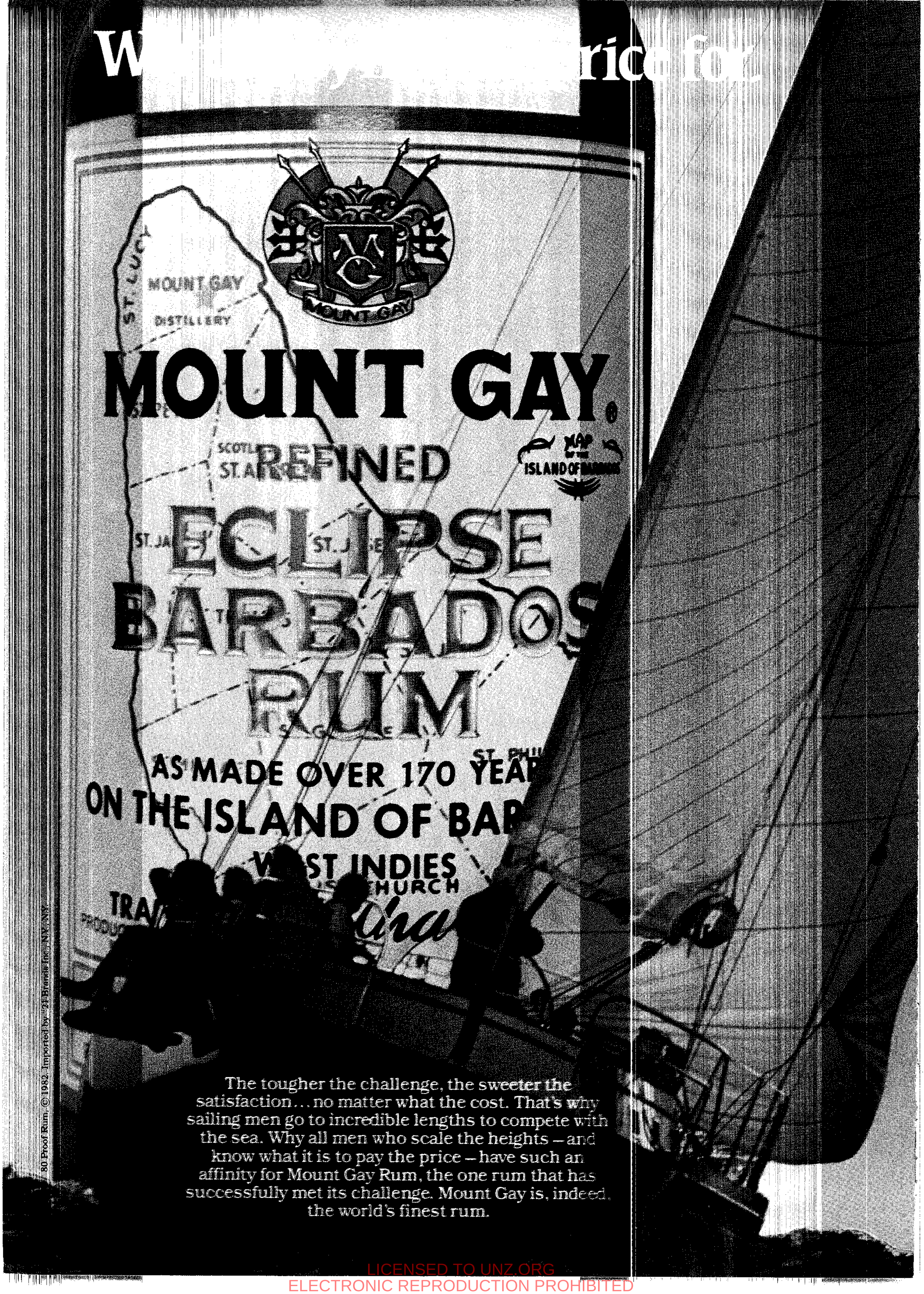
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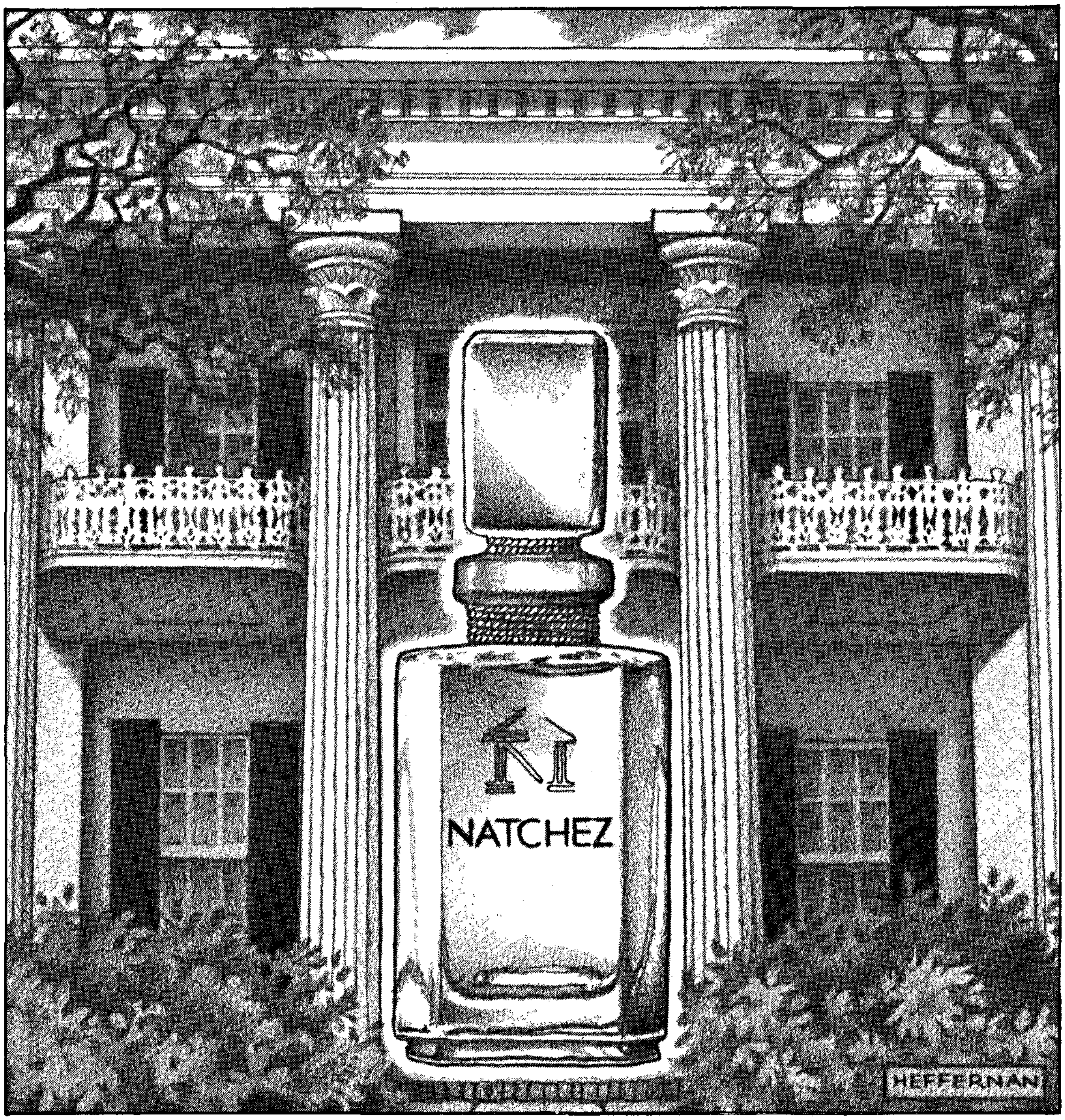

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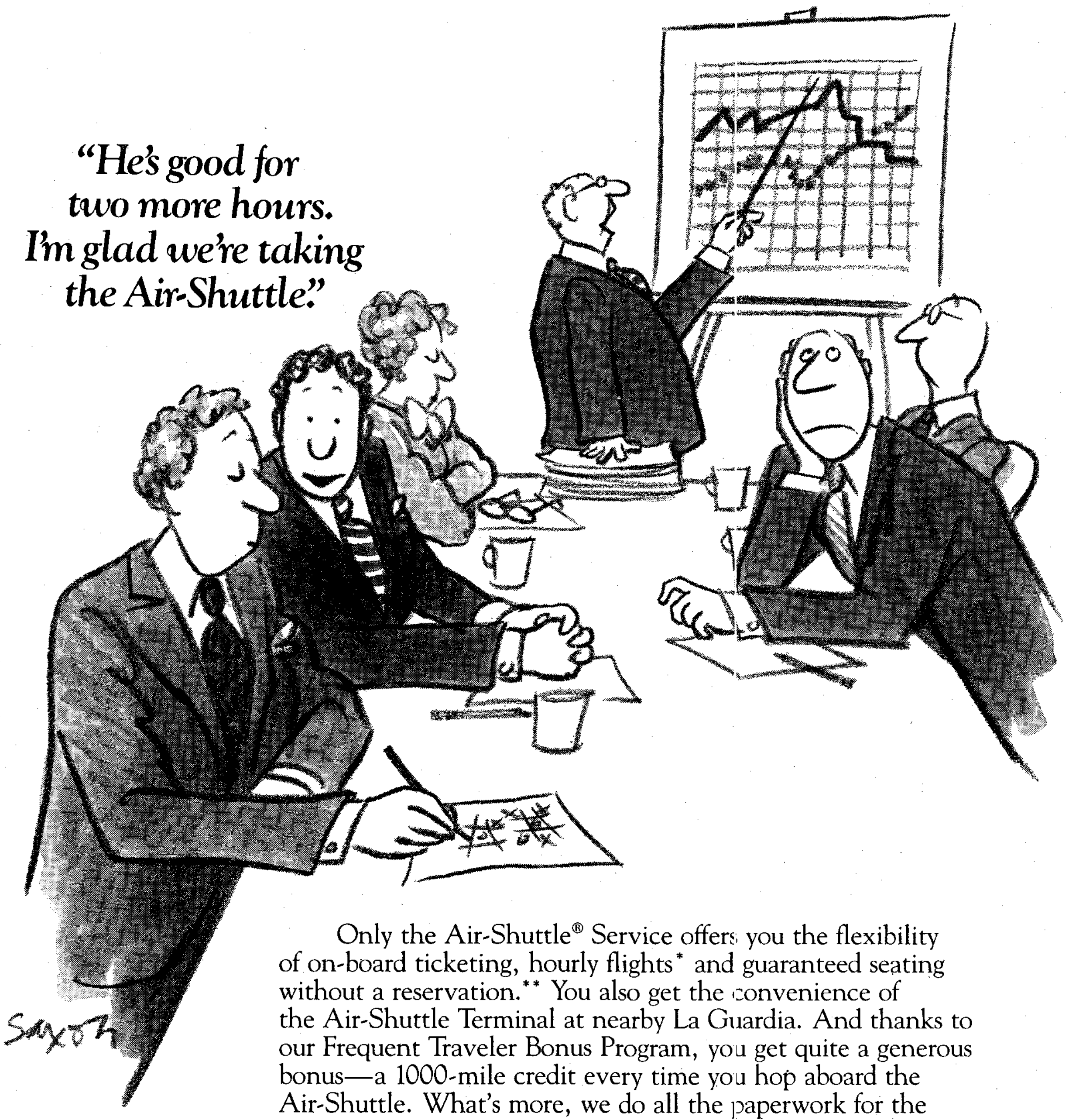

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By Linda Wolfe
In the last few years, a handful of medical schools have opened up on the English-speaking islands of the Caribbean. They are meeting the demand for medical education from the thousands of Americans who are rejected each year by U.S. schools. Many of the students who go to the islands are from New York; many complete their education at inner-city hospitals here. The medical establishment doesn't like these schools, and New York State is trying to evaluate them. The jury is still out.

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By Jeffrey Hogrefe
Sotheby Parke Bernet, the venerable British auction house, is itself on the block, and the genteel world of art and antiques is bracing for a brawl. For the financially ailing institution is bitterly fighting a takeover attempt by its largest shareholders, Marshall Cogan and Stephen Swid, co-chairmen of G.F.I./Knoll International. "They manufacture felt and furniture," sniffs S.P.B.'s chairman. "We auction art." But Cogan and Swid are not to be deterred. And should they make the shareholders an offer they can't refuse, it may matter little that Sotheby's doesn't want to be "sold, American."

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Madison Avenue at 76th Street
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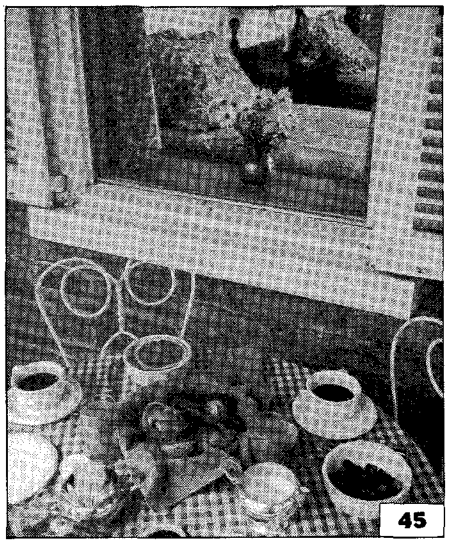

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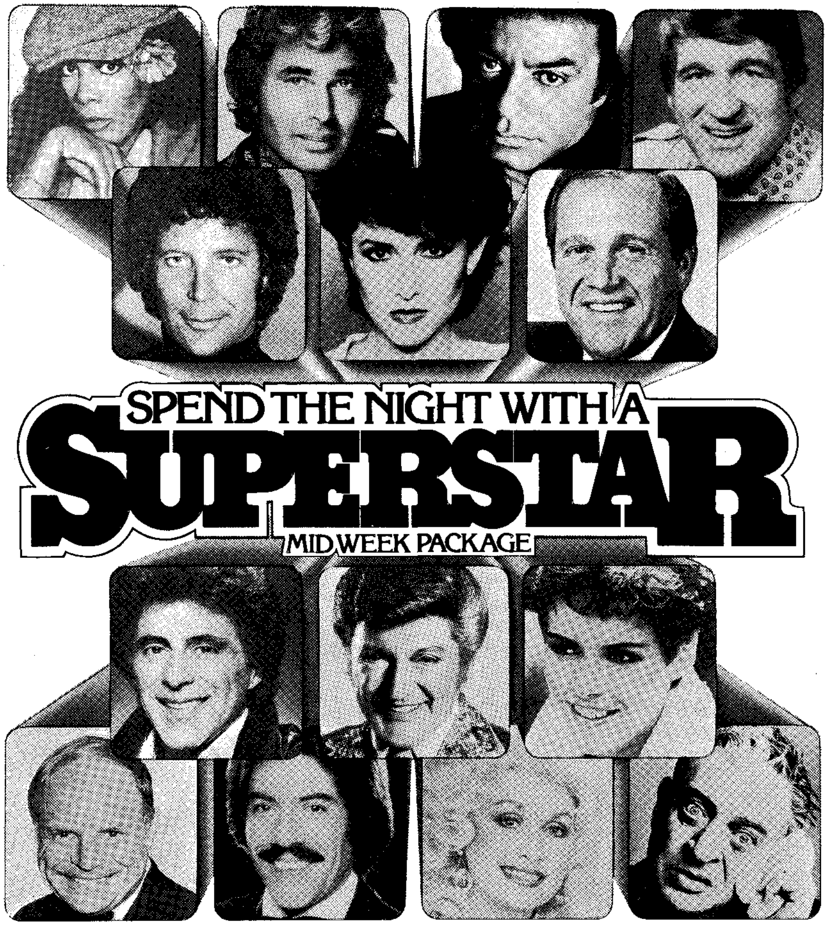

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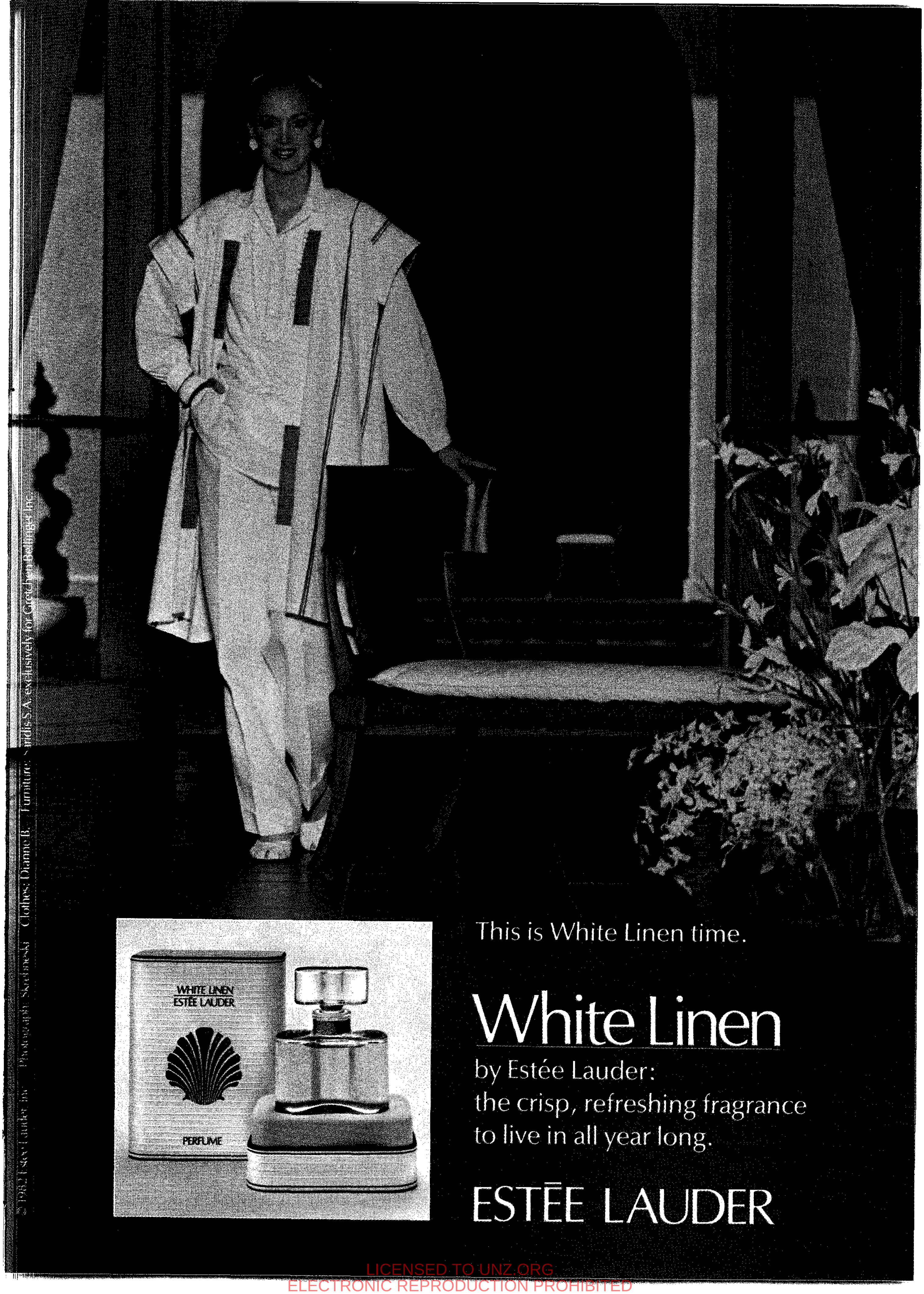
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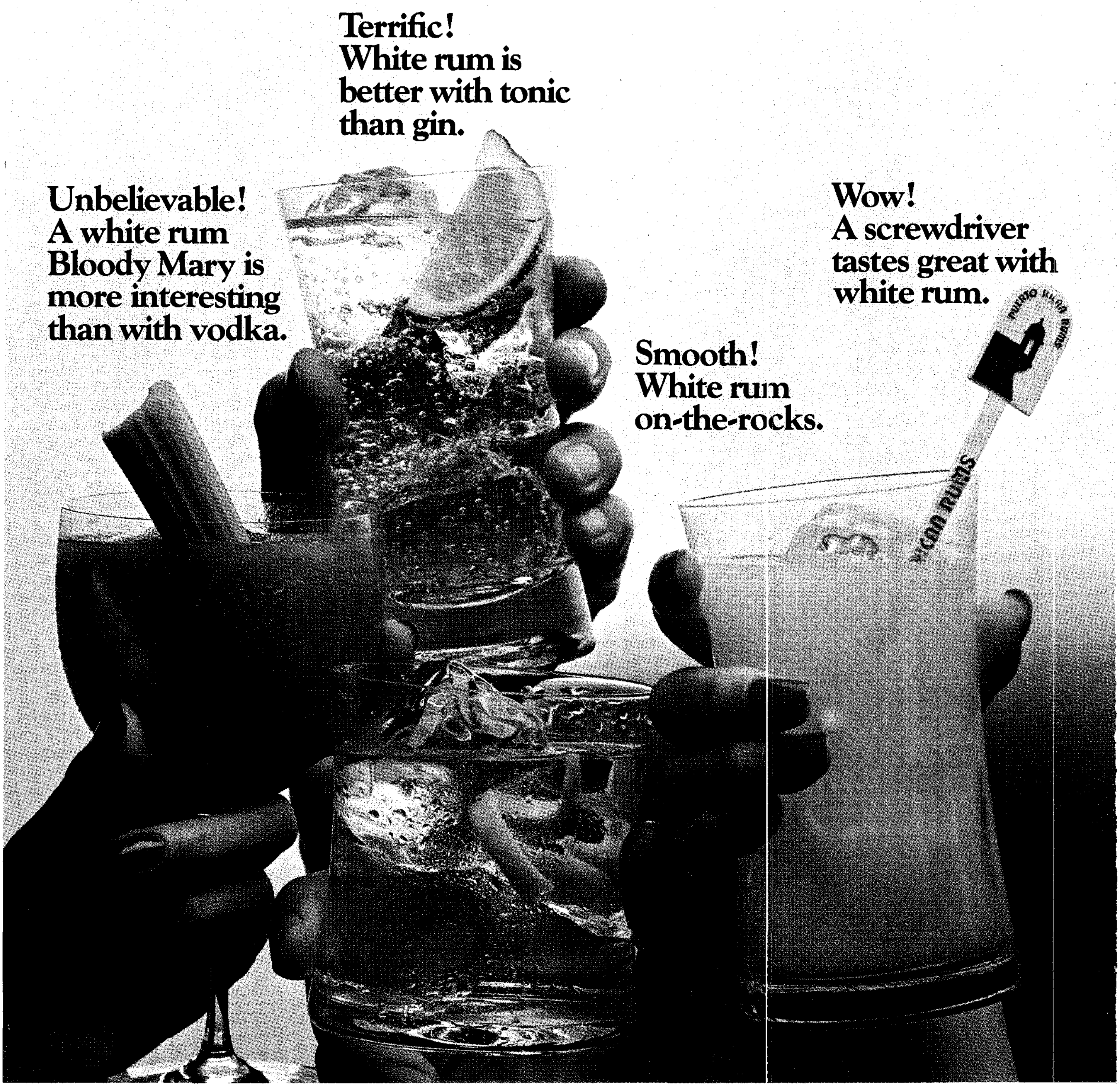
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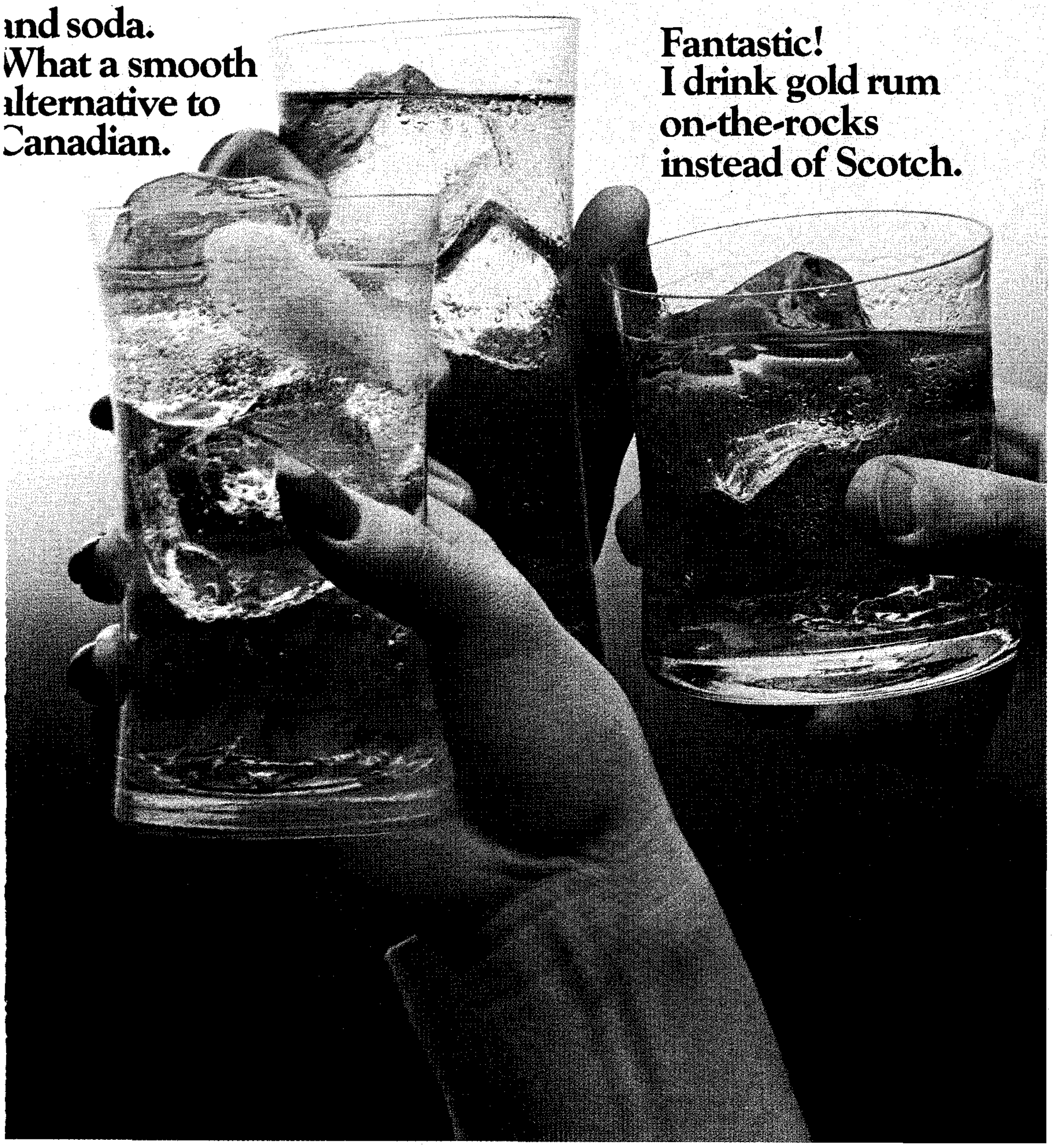

the house.

Amazing!
Wait till you
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with gold rum
instead of whiskey.

Wonderful!
Gold rum
and soda.
What a smooth
alternative to
Canadian.

Fantastic!
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on-the-rocks
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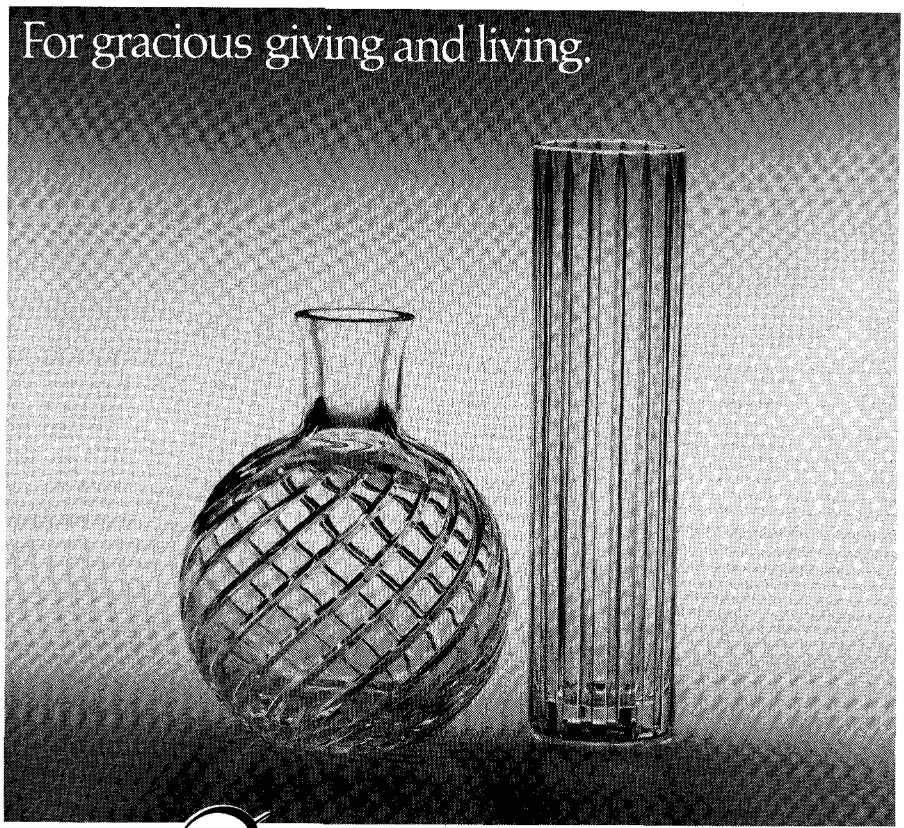

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LETTERS

Nemesis

I WOULD LIKE TO THANK *New York* AND Sharon Churcher for her "Intelligencer" item in the May 24, 1982, issue. I have been a police officer in New York City for fifteen years, and on September 3, 1979, I was shot in the Bushwick section of Brooklyn. As Ms. Churcher reported, one of the men involved was an off-duty New York State correction officer. The state allowed this man to continue working as a guard, during which time he turned in ten officials for selling drugs and favors to prisoners. For over two years, my partner and I waited for our day in court, but it never came. When *New York* came out with its story, though, not only did we get our day in court, but this person was found guilty and sentenced to five to fifteen years.

Jack Beisel
Islip, N.Y.

Bona Fide British

THE REAL BRITISH INVASION BEGAN over 35 years ago when the English war brides and their children came to this country ["The British Are Here," by Anthony Haden-Guest, April 4]. Love was the prime factor that made the war brides leave home, while these "nouveau" immigrants are motivated only by greed.

Stephen Harley Rugg
Franklin Square, N.Y.

I HAVE NO TROUBLE UNDERSTANDING why the British are in New York. But what the hell are they doing in Northern Ireland?

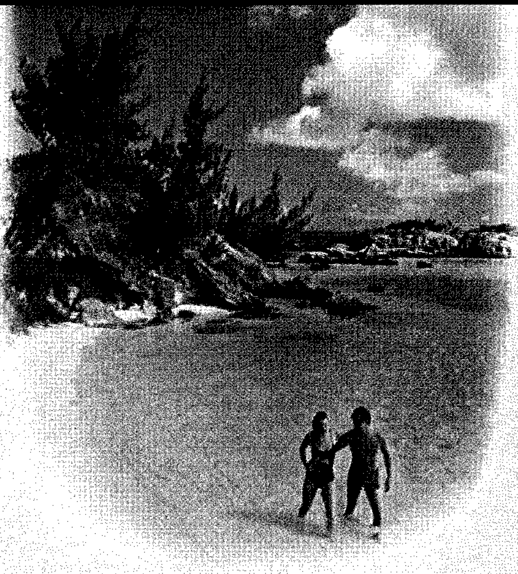
Kevin Haynes
Brooklyn

I READ YOUR SPECIAL SECTION WITH EMbarrassment. Many Brits, myself included, left Britain hoping to escape forever the traditionalist, class-bound world view espoused in it. Presumably New Yorkers like us were ignored for fear of disturbing the cozy old stereotypes. (The conspicuous absence of Quentin Crisp in your article was noted.) Haden-Guest (oh, those quaint double-barreled names!) thinks that the long *a* of British speech patterns is the first to perish when Brits go native (traitors, eh, what?). Ever been in northern England, Liverpool, or Hull, Tony? See what they think of your aristocratic *a* up there. Jenny Howorth's friends are mostly British, are they? Jolly hockey sticks, Jenny, we don't

Letters for this department should be addressed to Letters to the Editor, New York Magazine, *755 Second Avenue, New York, N.Y. 10017.*

Instead of a big drive, try a little Bermuda.

In about the same time it takes to drive to a local shore, you can fly to Bermuda for your vacation. Take a few minutes now to read about what's waiting just a few hours away.



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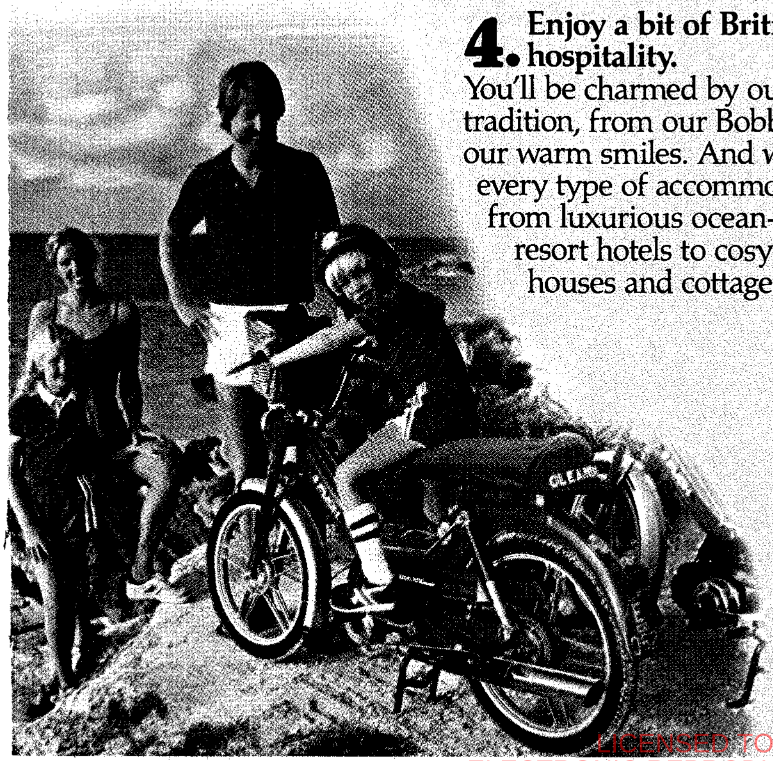

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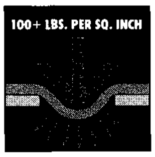

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We could make our warmups, shorts, and shirts a little less carefully. Most people wouldn't notice.

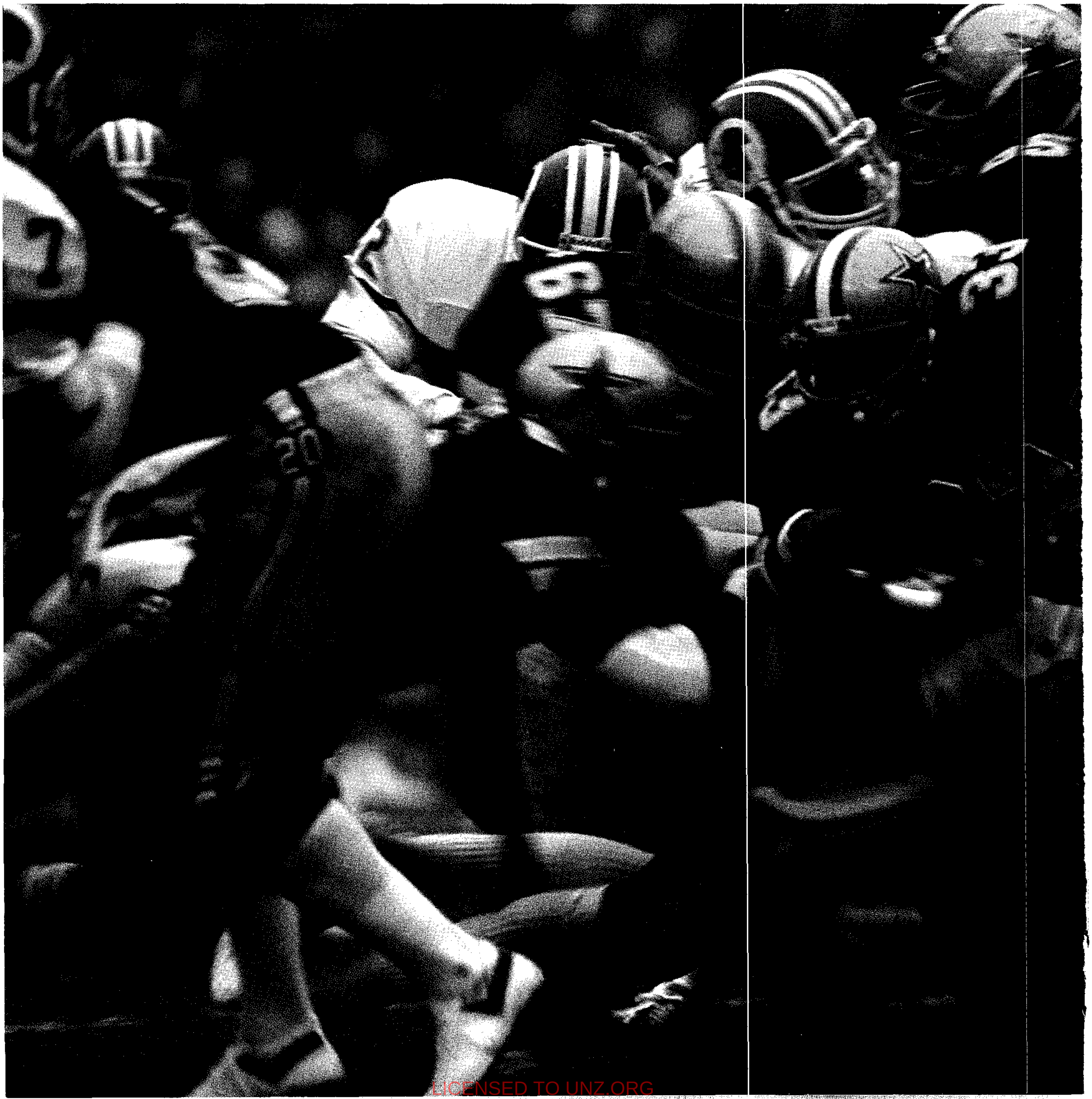
But we give everything we do our best shot. We learned that on the playing field, too.

It's a feeling every athlete knows. Something that makes you push yourself because it matters to you. That's what performance is really all about.

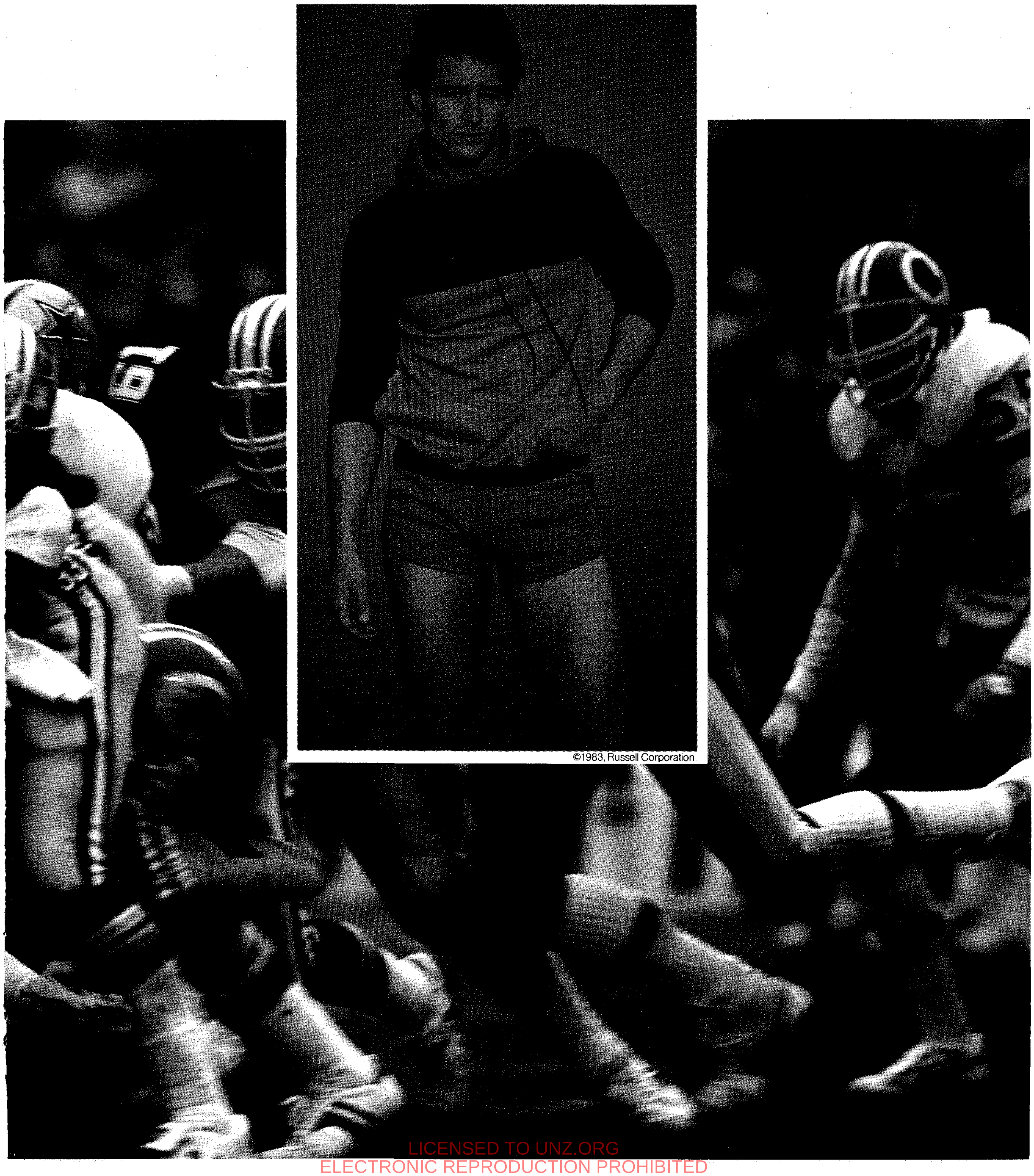
It's part of our heritage. It's part of everything we make today.

R®
RUSSELL ATHLETIC
THE GENUINE ARTICLE™

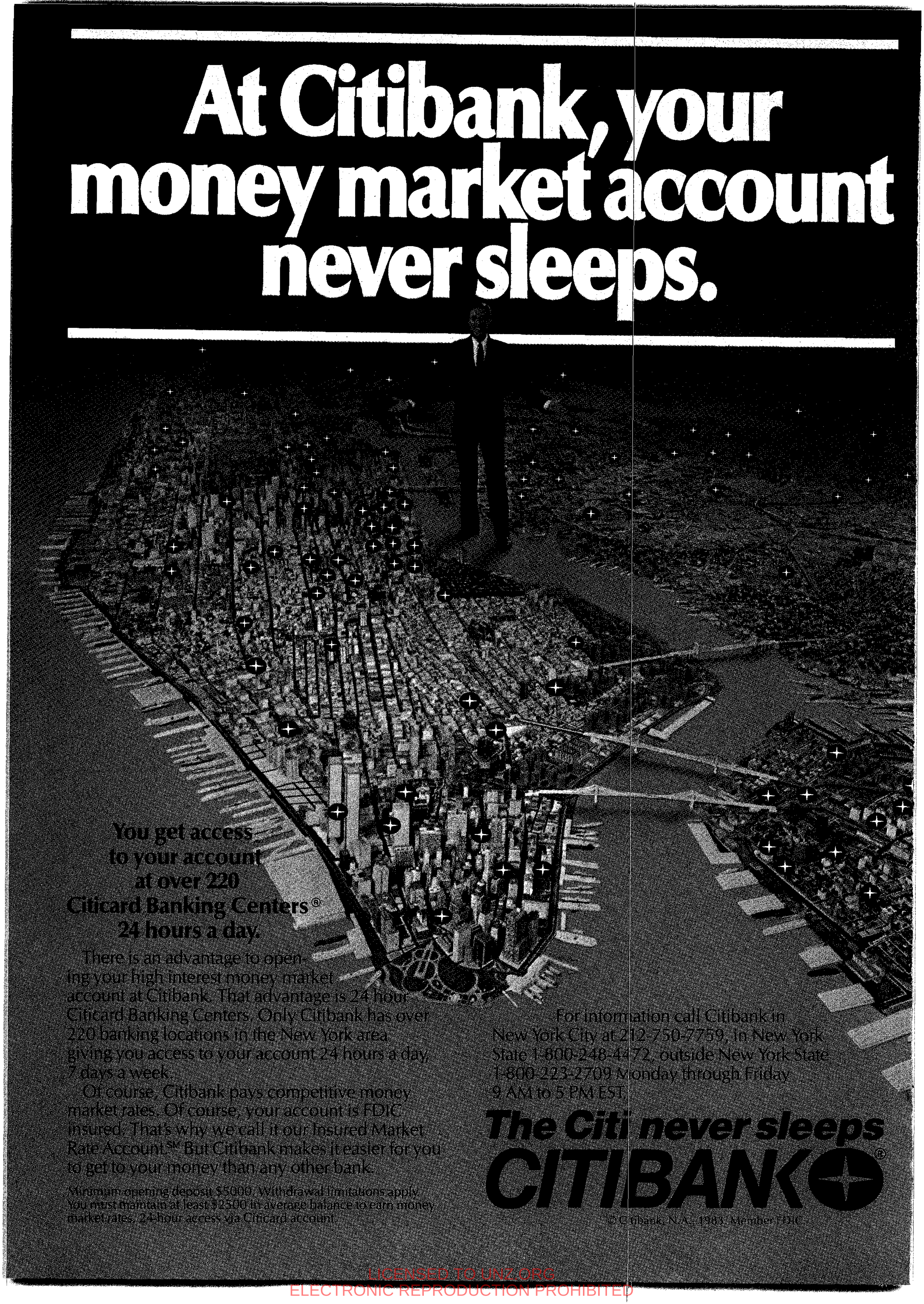
Made in Alexander City, Alabama, U.S.A.
And sold in leading sporting goods and
department stores.



FOR YEARS ONLY A SELECT GROUP OF ATHLETES KNEW THE ADVANTAGE OF WEARING RUSSELL ATHLETIC. IT'S TIME THE REST OF THE WORLD KNEW.



©1983, Russell Corporation.



At Citibank, your money market account never sleeps.

You get access to your account at over 220 Citicard Banking Centers® 24 hours a day.

There is an advantage to opening your high interest money market account at Citibank. That advantage is 24 hour Citicard Banking Centers. Only Citibank has over 220 banking locations in the New York area giving you access to your account 24 hours a day, 7 days a week.

Of course, Citibank pays competitive money market rates. Of course, your account is FDIC insured. That's why we call it our Insured Market Rate Account.℠ But Citibank makes it easier for you to get to your money than any other bank.

Minimum opening deposit $5000. Withdrawal limitations apply. You must maintain at least $2500 in average balance to earn money market rates. 24-hour access via Citicard account.

For information call Citibank in New York City at 212-750-7759, in New York State 1-800-248-4472, outside New York State 1-800-223-2709 Monday through Friday 9 AM to 5 PM EST.

The Citi never sleeps

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want to mix with those uncouth Yanks, do we?

Garth Gordon
Manhattan

A BLOODY BORE! THE ONLY INTEREST this article may have is its possible sequel, "The British Have Gone."

M. Q. Bier
Manhattan

A Taxing Economy

YOUR EXCELLENT ARTICLE ON THE UNderground economy ["Cashing In," by Edward Tivnan, March 21] brings to mind a stupid mistake made by President Reagan: recommending the I.R.S. budget be cut. The only way to cure inflation is to dry up all the black-market cash floating around America. There are two ways to do this: (1) double the I.R.S. forces, especially the intelligence unit; (2) call in all cash money, with the help of the banks and Federal Reserve, and substitute new money. Millions in black-market cash would come to light, or never appear. But can you see members of the House and Senate passing this law, when their own campaign coffers are filled with black-market cash?

Ron Richards
New Orleans, La.

THERE IS A BLATANT PHILOSOPHICAL absurdity to the idea that what is yours is not yours, that some arbitrary portion of what you have earned may be expropriated by persons who are somehow seen as endowed with the right to spend your earnings.

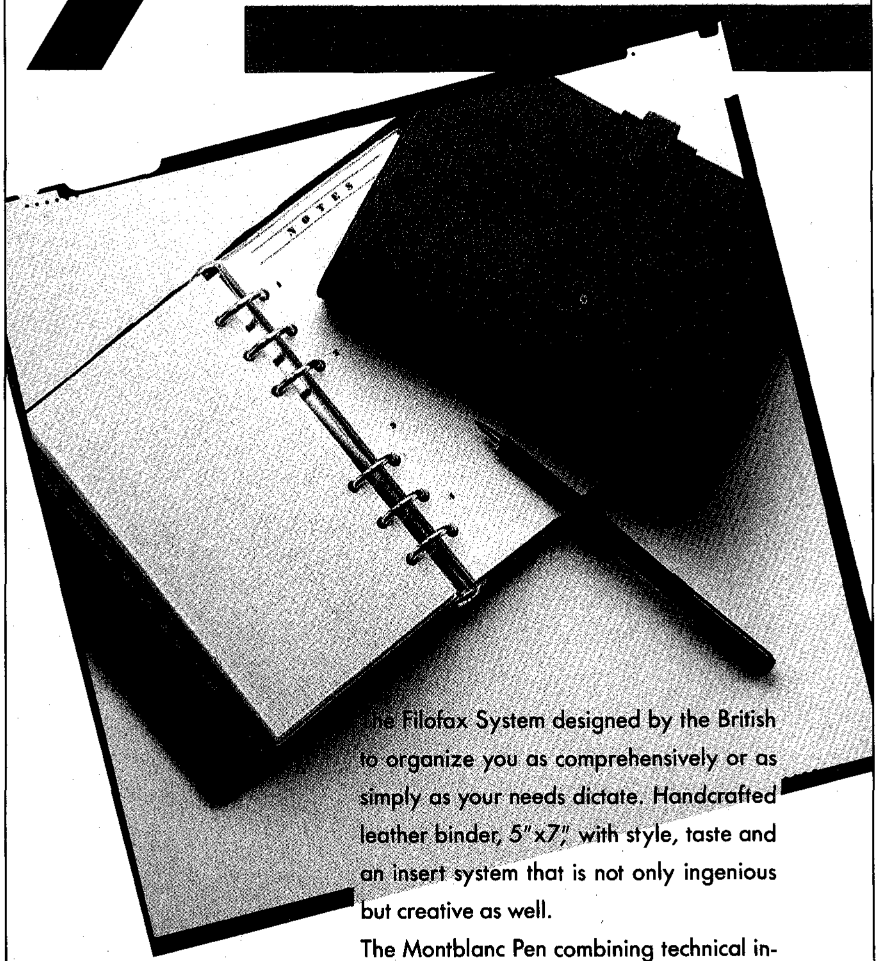
Erik Erikson
Brooklyn

ED TIVNAN STATED THAT LEO KARP appeared to pay money to clients, who then kicked back the payments after skimming off a commission. What actually happened, according to federal-court testimony, was just the opposite. Karp issued false invoices to a number of garment-district companies. Those companies paid Karp the face value of those invoices, in effect paying for nothing. But then Karp cashed those checks and kicked back the payments, minus a commission, to the apparel-company executives. Thus there was a tax-cheating scheme in two directions: The apparel-company executives got tax-free, under-the-table payments from Karp, and the companies involved wrote off the payments on the fake bills as cost-of-business expenses, thereby reducing the firm's taxable income.

Tony DeStefano
Manhattan

The Health Works

AS THE OWNERS OF ROBERT R. BAKER & Son, Inc., we were amazed and disturbed to find our company described in Harold



FILOFAX

The Filofax System designed by the British to organize you as comprehensively or as simply as your needs dictate. Handcrafted leather binder, 5"x7", with style, taste and an insert system that is not only ingenious but creative as well.

The Montblanc Pen combining technical ingenuity and design originality. A luxury writing instrument with black chromium finish. Comes with four points: ballpoint, fine, roller and medium, all with standard ink refills.

AnnTaylor

Filofax System #Z0005 ____ Black ____ Red ____ Grey ____ Green ____ Brown $150. (2.25)
Montblanc Pen #Z1324 ____ Black $68. (2.25)
____ Ann Taylor ____ American Express ____ Master Card ____ Visa ____ Check
Credit Card # ____ Expiration Date ____
Signature ____ Subtotal ____
Name ____ Tax ____
Address ____ Shipping ____
City/State ____ Zip ____ Total ____
MAIL COUPON TO: Ann Taylor, P.O. Box 805, New Haven, Conn. 06503

Is it proper to boodle before the guests arrive?
BOODLES BRITISH GIN

Of course. Whether the party is for two or twenty-two, nothing is more proper than Boodles® British Gin to melt the ice. Because Boodles is an exceptionally smooth-tasting gin. Boodles stands on its own, although it also mixes beautifully. For example, Boodles over ice with just a hint of Leroux Creme de Cassis and a twist of lemon. We call it The French Boodle. The proper start to an evening. But then, Boodles is always in perfect taste. After all, it is British.

Boodles British Gin. Always proper.

94.4 Proof. Distilled From Grain. General Wine & Spirits Co., N.Y., N.Y. 10152
Boodles is a registered trademark of Joseph E. Seagram & Sons, Inc.

Holzer's article "The Enemy Below" [February 7] as posing a threat to the health and safety of New York City. Mr. Holzer states that we are located on one of the 21 most dangerous toxic-waste sites in the city, that our soil is contaminated with PCB's, and that we salvage the copper cores of transformers. In addition, Mr. Holzer insinuates that we may be the subject of investigation into illegal activities.

To set the record straight, the following should be noted. We do not salvage transformers. We stopped doing so as soon as we became aware of the possible hazards involved. The New York State Department of Environmental Conservation has found that we present no potential for contamination of either public or private water supplies. We have never participated in any illegal activities and have never been the subject of any criminal investigation of any sort. As New York City residents, we are deeply concerned about the very real problems posed by toxic wastes. It is regrettable that Mr. Holzer's eagerness to capitalize on the toxic-waste issue resulted in his unfairly singling out a small, law-abiding company such as ours. We would hope that future articles would concentrate on the real offenders.

Walter Baker
President, Robert R. Baker & Son
Manhattan

Women's Day

WE AGREE THAT JOHN MACK CARTER knows what sells women's magazines ["On Madison Avenue: Mighty Mack," by Bernice Kanner, March 21]. Unfortunately, *Good Housekeeping*'s other employees (mostly women) don't benefit from the profits of "the richest monthly." Many of us earn less than $20,000—or well under one-tenth of the "more than ... $250,000" he makes.

Name withheld
Manhattan

BERNICE KANNER'S COLUMN ON JOHN Mack Carter, of *Good Housekeeping*, contains a quotation from something I said. In the form in which Ms. Kanner quoted it, it is inaccurate. She asked me if I thought Carter was the dean of American magazine editors. I said no one was, but if anyone were qualified beyond others of us, William Shawn, of *The New Yorker*, would deserve the title. I added that Carter had made himself a spokesman for magazines but that Shawn had not, and that he has not, as a matter of fact, even been present to accept the numerous National Magazine Awards his magazine has earned.

I feel the quotation as printed made me seem to denigrate both men. This was not my intention.

Sey Chassler
Manhattan

ENGINEERED TO PERFORM. BUILT TO ENDURE. BRED TO BE BEST.

JAGUAR XJ6.

In all the world, no other luxury car achieves the unique Jaguar blending of beauty, response, strength and sheer mechanical excellence.

One look at the XJ6 is an education in the art of classic design. It has been called, and by experts, one of the most beautiful sedans of all time. But grace of form is only the beginning of the many pleasures that Jaguar owners experience.

The XJ6 is at its very best in motion. Powered by the strong and responsive electronically fuel injected Jaguar six, the car is quick in its handling and stable in turns. Directional precision is assured by the Jaguar power rack and pinion steering system. Smooth ride and surefooted handling come from four wheel independent suspension. And four wheel power disc brakes stop the car smoothly and steadily.

Because the people who build Jaguars are uncompromising in their pursuit of perfection, improvements are made continuously. In the 1983 XJ6 Series III, new testing techniques help maintain the car's legendary silence. Inside the car, where understated luxury reigns supreme, there is a new driver's console veneered in rare walnut to match the dashboard. New, too, is a trip computer that continually monitors elapsed miles, travel time and fuel consumption. There are new seats faced in superb smooth grain hides. Numerous electronic conveniences are standard: cruise control; a self regulating heating and air conditioning system; power sunroof and much more.

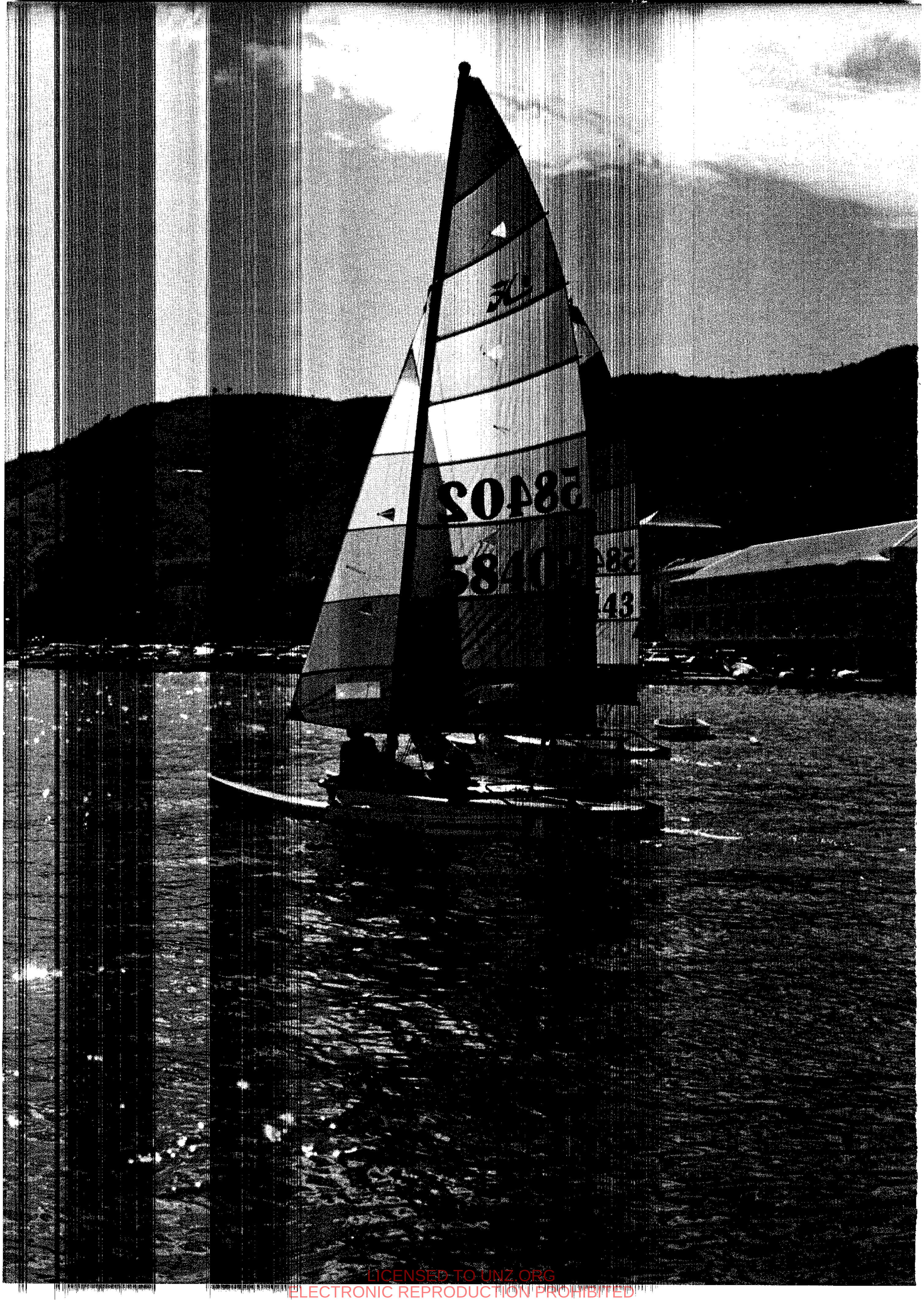
The 1983 XJ6 is, simply, the best Jaguar ever built. And it comes backed by the best warranty Jaguar has ever offered. For two years or 36,000 miles, whichever comes first, Jaguar will repair or replace any part of the car which proves defective. The standard Pirelli P5 tires come with their own warranty.

If you are considering any luxury/performance sedan this year, test drive the 1983 Jaguar. For the name of the dealer nearest you, call (800) 447-4700, toll-free. Your Jaguar dealer has full details on the 1983 limited warranty.

JAGUAR. Leonia, N.J. 07605

JAGUAR

A BLENDING OF ART AND MACHINE


58402

"An island of superlatives."

"Vogue" magazine discovers St. Croix, Dec. '81.

"Most attractive"..."a joy"..."superb"..."magnificent"... "staggering beauty"..."incredible"..."the best!" These are just *some* of the adjectives in "Vogue's" fabulous review of St. Croix.

And isn't it nice to know that St. Croix is the largest of the United States Virgin Islands–meaning you get all those extras that have made the Virgin Islands famous.

Being part of the U.S. means no passports, no visas. The language is English; the currency, the U.S. dollar. The shopping quota is twice that of any other islands in the Caribbean. And we're easy to get to from where you are right now.

Send for a copy of the "Vogue" review–then make this the year *you* see what all the excitement's about. See your travel agent.

St. Croix

In the American paradise: the United States Virgin Islands.

© 1983 United States Virgin Islands Division of Tourism, 1270 Ave. of the Americas, NY, NY 10020.

INTELLIGENCER

The Sultan And San Diego

THE SULTAN OF OMAN, WHO visited Washington this month to discuss his nation's shaky security situation and endowed a chair at the National Symphony Orchestra in Nancy Reagan's name, is said to be building a secret second home—in California.

Qabus: *Heading west?*

A source close to the project said last week that a mansion for the young, pro-Western ruler is under construction near the racetrack in Del Mar, outside San Diego. The source added that Qabus bin Said's name doesn't appear on any of the plans, because "it's supposed to be top-secret. It isn't supposed to be anything to do with him."

Paul Wleklinski, a manager for O'Gara International, the sultan's West Coast agent, told *New York,* "There is some activity in Del Mar, but none of it relates directly to the sultan. [There is] nothing going on anywhere at all on the West Coast for the sultan."

China May Clip Pan Am's Wings

AS IF RELATIONS WITH PEking weren't touchy enough, Pan American World Airways, the only United States carrier offering regular service to China, wants to add Taiwan to its routes.

"Definitely, Peking will not be happy about this," an official at the Chinese Civil Aviation Administration's American office told *New York* last week.

A source close to the Civil Aeronautics Board said Pan Am's application to fly to Taiwan via Tokyo follows more than two years of only "marginal" profits on the Peking route. "Between October and March, traffic is very low because it's colder there than in New York," he explained. In contrast, the Taiwan route, currently served by only one United States carrier, Northwest Orient, is almost constantly busy, he added. One political insider suggested that if Peking got so mad that it canceled Pan Am's rights to serve China, "I don't think Pan Am would be that unhappy."

But Pan Am spokesman James A. Arey said his company is "confident that we can serve both routes." He added that he expects the C.A.B. to be guided by the State Department on whether or not to approve the Taiwan application. A C.A.B. source refused to discuss the plan's status, calling it "sensitive."

Steinbrenner Wants Out of Carvel Club

CHARGING THAT TOM CARvel has some "nerve," George Steinbrenner's attorney is demanding the removal of the Yankees' owner's name from a mailing that's gone out for a country club in which the ice-cream magnate is trying to sell $5,000-a-year memberships.

According to the letter, Steinbrenner is a "charter member" of the Pine Plains Country Club, a spread in Dutchess County owned by the Carvel Corporation. But "he denies this flatly," his attorney, Roy Cohn, said.

The list of charter members also mentions former New York governor Malcolm Wilson, now chairman of the Manhattan Savings Bank, who said he hadn't been aware before *New York*'s call that he was a charter member. He added that he knew nothing about the club beyond what "I've seen as I've gone by on the Taconic Parkway. I'm a minor stockholder in Carvel Corporation, so maybe that makes me an honorary club member," he said.

Carvel, Steinbrenner: *Who's a charter member?*

A source who claims he *is* familiar with the facility contended there is as yet no sign of the "several ballrooms," theater, and recording studios that the mailing says will in be place by May 15.

Carvel executive Ken Euell said, however, that "video" and "recording equipment" and "partitions" allow a barnlike clubhouse on the site—near the town of Pine Plains—to be used for these purposes. As for Steinbrenner and Wilson, they *are* charter members, he maintained.

Whose Life Is It Anyway?

WHEN THE BANK OF TOKYO'S New York subsidiary offered customers a "free checking account for life" at its World Trade Center branch ten years ago, the 2,000 depositors may well have assumed it was for *their* lifetime. Not so, argue bank officials wrangling with state regulators over terminating the accounts when the outlet closes this month.

"Although 'for life' certainly meant the depositor's life originally, we also made it clear that the offer was exclusive to the branch. The branch and the policy have not been profitable," said H. Clifton Whiteman, an executive vice-president for the subsidiary, the Bank of Tokyo Trust. He explained that the customers are welcome to move their accounts to one of the bank's four other local branches, but they'll no longer get free checking.

Last week, bank employees were telling customers the decision had been approved by the state, but Richard Riley, a spokesman for the State Banking Department, denied this. Following customer complaints, "our legal department is investigating, and we've yet to determine what to do," he said. The bank refused to provide *New York* with a copy of the original ad for the accounts.

BY SHARON CHURCHER

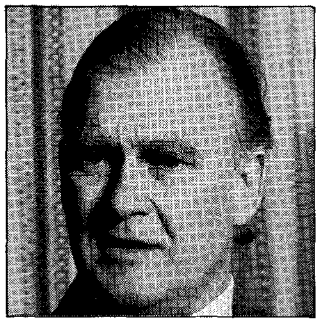
Photographs: top left and right, U.P.I.

Did Reagan Officials Say Too Much?

THE LEFT-LEANING OPPONENTS of Venezuela's moderate government received some unlikely help recently—from Defense Secretary Caspar Weinberger and a senior State Department official.

In what one Reagan-administration source maintains was a major gaffe, Thomas Enders, assistant secretary of state for inter-American affairs, casually mentioned at the end of a January press briefing that Venezuela has trained two battalions of Salvadoran-government troops.

The revelation went virtually unnoticed by American reporters, as did a similar public remark last month by Weinberger. But "I cringed when Enders made his statement, and Weinberger drove the nail into the coffin," said the administration source. He explained that Venezuela's Christian Democratic president, Luis Herrera Campins, had been keeping the training "under wraps."



Enders: *Venezuela flap.*

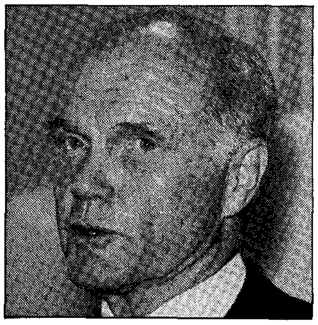
Disclosed to the Venezuelan press by the Washington-based Council on Hemispheric Affairs, the statements were denied by Herrera Campins's defense minister but became big news anyway. With some observers speculating that the Democratic Action party stands to gain from the flap in an upcoming presidential election, the Reagan-administration source said he hoped Enders and Weinberger would be "more careful" in the future. "But when you read as much as them, it can be hard remembering what's marked 'Confidential,' " he added.

Glenn, Edgar: A Confused State

WAS IT A DIRTY TRICK—OR was Democratic presidential hopeful John Glenn just a little too eager to make an impression in the critical caucus state of Iowa?

After Robert Edgar, a Pennsylvania representative and Methodist minister, attended a recent breakfast thrown by Glenn, the senator allegedly sent him a letter that "said people in *Iowa* had better be proud of having a congressman like him," an Edgar staffer told acquaintances.

Iowa and Pennsylvania could look "sort of alike" to a former astronaut, one Edgar aide gibed last week. Glenn's Capitol Hill spokesman didn't return *New York's* calls, but his campaign press secretary, Greg Schneiders, said the letter was on stationery that "doesn't exist in the Glenn campaign," and another campaign aide charged that Edgar's people had "made up" their account. In any event, Edgar remains a Walter Mondale supporter.



Glenn: *The wrong staff?*

King Kong Creators Planned Jersey Balloon Fest

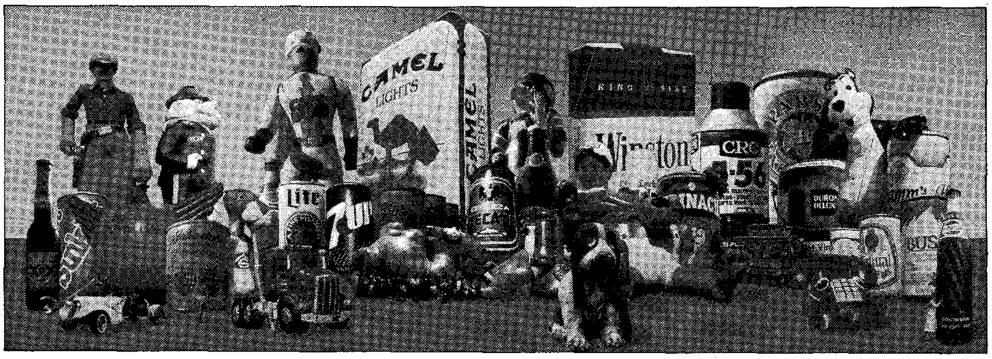
THE CALIFORNIA BALLOON firm behind King Kong's return to the Empire State Building has had to deflate another big idea it pitched for the metropolitan area.

Last November, an announcement was made that Robert Keith & Company would organize "Land of the Giants," a summer-1983 festival of monster inflatables at the Meadowlands that would gross $22 million. Cohn & Wolfe, an Atlanta consulting firm that also worked on the King Kong stunt, was hired to try to persuade corporations to sponsor the festival at a cost of up to $75,000 per inflatable.

"No space was sold," claimed a source close to the Atlanta company. "There wasn't enough awareness of the product . . . and now [Robert Keith] owes Cohn & Wolfe some money."

A Cohn & Wolfe accountant would say only that his firm is in "delicate negotiations" with Keith—whose Empire State stunt is said to have cost $100,000. Meadowlands P.R. man Les Unger meanwhile said that "Land of the Giants" has been "postponed at least for a year."

Ann Wawer, a co-founder of Keith & Company, said that the festival has been "put on hold," due in part to "a dispute regarding the way the plan was set up." Is Cohn & Wolfe owed money? "My attorney would rather I made no comment," Wawer said.



Inflatables: *Sponsors were to pay up to $75,000 a balloon.*

Georgia O'Keeffe Said to Be Apartment Hunting

GEORGIA O'KEEFFE, AT 95, IS apparently contemplating an at least temporary move to New York from her longtime home in the New Mexico desert.

According to a source who recently discussed the idea with a friend of the artist's, she is being urged by Juan Hamilton, a 37-year-old potter who is her agent and onetime frequent companion, to buy an apartment here.

"[It's] understandable from his point of view. He's a young artist," said the source. "But O'Keeffe isn't as enthusiastic. She's happy in New Mexico."

Brokers at Douglas Elliman, the real-estate firm, said O'Keeffe had inquired about buying a penthouse apartment at 770 Park Avenue. By some real-estate-industry accounts, residents of the building had reservations about O'Keeffe's "colorful" life-style. But according to William Miller, a Douglas Elliman executive, the issue hasn't been formally debated. "She never appeared in front of the board," Elliman said. "I know she had shown interest in buying the apartment, but we haven't heard from her, so maybe she backed out."

Neither O'Keeffe nor Hamilton could be reached for comment.

Photographs: top, Gamma-Liaison; left, Cindy Charles/Gamma-Liaison.

On Madison Avenue/Bernice Kanner

ON-THE-JOB TRAINING

Creating: *Senior copywriter Cilliers, Kanner, and creative director Dion.*

My Week as a Copywriter

GLORIA STEINEM HAD DONE A STINT AS a Playboy bunny, and George Plimpton as a Detroit Lion, so I decided to try my hand as an advertising copywriter.

It was easier resolved upon than accomplished: I would donate my brain to an ad agency for a week, writing advertising copy in return for the chance to write an article about the experience, editing out any client secrets, of course. Though it seemed too good an offer to pass up, several agencies did. One couldn't get a client's approval. Another didn't have an interesting enough account. A third fretted about sharing proprietary data. Finally, Chiat/Day, a fifteen-year-old, mid-size Los Angeles–based agency—it billed $136 million last year on such accounts as Yamaha motorcycles, Apple computers, and Pioneer electronics—invited me to work on its New York Air account. But the week before I was to report for duty, the airline flew off to another agency. Two months later, I was invited back to put in time for Holland America Cruises.

The week before my assignment I boned up (wouldn't any temp?) on the agency, which has a reputation for taking risks. I studied the occupation I was about to engage in and the popular techniques of the craft. Should I try, I wondered, to yank the heartstrings à la Kodak or A.T.&T.? Should I go the most popular slice-of-life demonstration route? Should I try to be funny or take a comparative-advertising tack? I gnawed at my fingernails and weighed the options.

And all for naught. Copywriting on a fast-turnover account like Holland America—Chiat/Day produces as many as five ads a week—is as calculated and scientific as eye surgery.

Long before pen is put to paper (or, at Chiat/Day, fingers to Apple computer), the agency team has been briefed by key people from the client company and has waded through staterooms of research. (Holland America's research included passenger report cards from every cruise it had held and virtually all the ads its competitors had ever run.) Then the agency conducts original market research and develops a "creative brief," essentially a work order detailing advertising goals, strategy, and the target audience. A creative team sets to work, with the art director and copywriter collaborating on an underlying concept and a layout. They present a mock-up, roughly drawn on tissue paper, at a creative-work session—media and research people attend—where the concept is argued about, refined, and must be approved by the agency's creative head. It is batted around the office and refined some more and then is tried out on consumers in a "pre-test." Then the client's representatives are shown the ad in rough form, and after further tinkering and copywriting it is produced as a mechanical, with the reproducible type and the illustration pasted on paperboard. This is presented to the client for final approval or modification. The finished ad is prepared for the printer. (That can take one day for a black-and-white ad or more than two weeks for one with color.) It is rushed to the media—80 percent of Holland America's ads appear in newspapers. Then it runs. And how do readers react? Probably most glance at it for a few seconds and turn the page.

I skip a briefing by the cruise company and plow into the research material. Here I learn that eating is the number-one activity aboard cruises and the average passenger consumes eight pounds of food a day. But "five gourmet meals a day, including a midnight buffet under the stars," as I later write, is not the principal lure; price, good value, and the promise of no hassles are all more effective. I learn that most cruise passengers are over 45 and not very adventurous or aggressive, that only 2 percent of the population has ever cruised, and that roughly 50 percent is certain it never will.

I also learn that while the main aim of the advertising is to turn the "nearly converted" into first-time cruisers, we cannot ignore repeaters. Cruise addicts account for at least 55 percent of current cruise volume. I learn that people love that bit in Holland America ads about rich Dutch chocolates set on plumped pillows each night—such a detail connotes luxury. I learn that "ocean liner" conveys greater graciousness than "cruise ship," that the stylized ship hull shown in all the ads suggests romance, a bird of paradise suggests tropical weather, and that to keep the fantasy alive, passengers are always sketched rather than photographed. Snapshots of blue-haired matrons just wouldn't do.

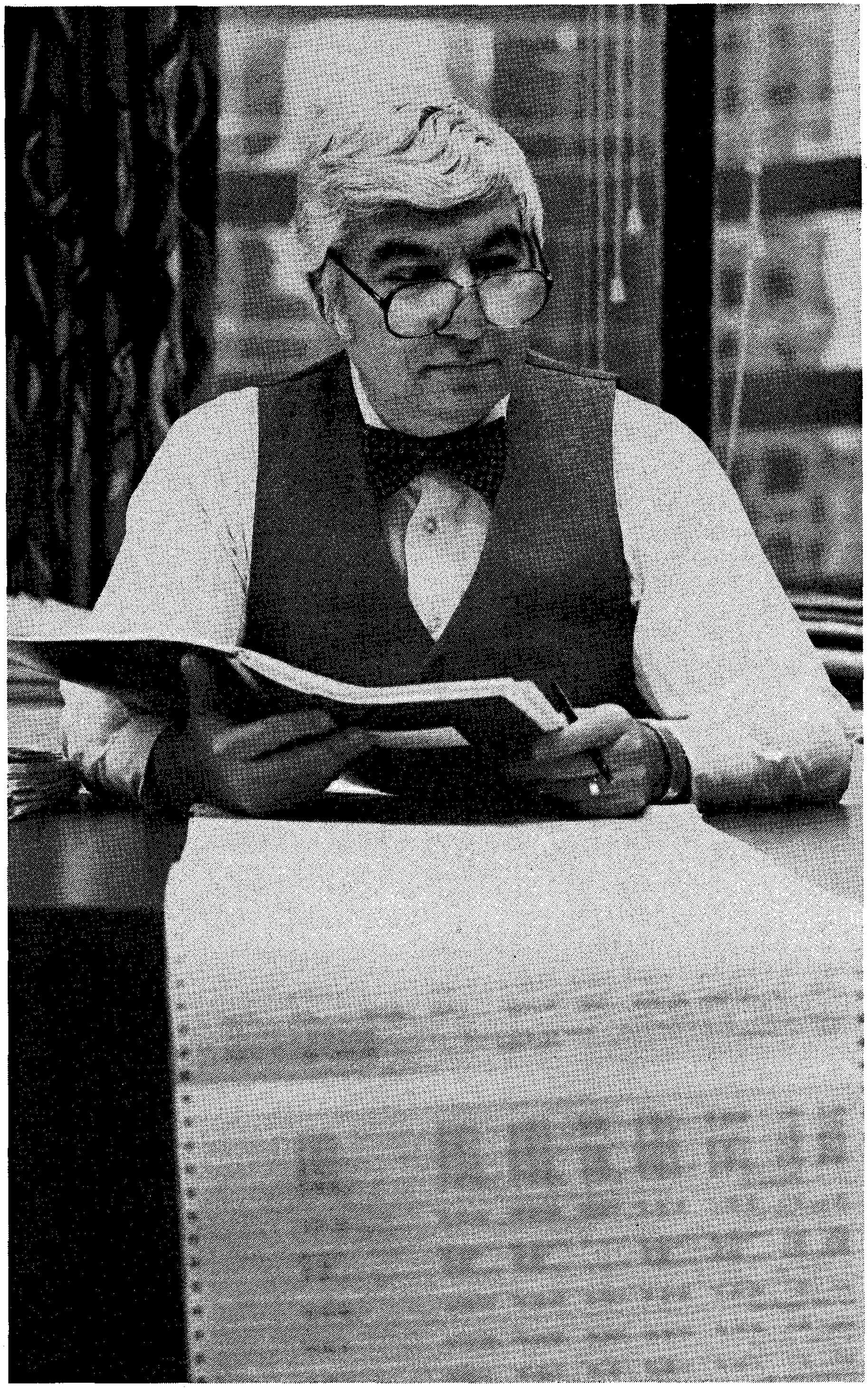
I learn that the copy must be simple, written in short, fragmented sentences, and the print large—the better to attract the target audience. I learn that bigger advertisements, especially two-page spreads, suggest leadership; that Carnival Cruise Lines, a sort of Club Med-at-sea rival, attracts a younger, rowdier set; and that the pricier Norwegian Caribbean Lines caters to an older, wealthier crowd. I also learn that Holland America's unusual no-tipping-required policy—"Our crew works for your smile. Not your cash"—often confuses more than sells.

I learn a lot of less useful stuff too. What, for example, am I to do with the fact that the liner *Nieuw Amsterdam* has

Photograph by Michael Abramson/Gamma-Liaison.

“Readers expect the leading advertisers to be there.”

Joseph H. Newman
Vice President
Media Director,
Marsteller Inc.



“There are no long lines waiting to get into a boring movie. . . .The large numbers of advertisers in Business Week demonstrate its importance and value as an advertising vehicle.

“And you also have to keep in mind that readers aren’t just numbers on a chart. They’re human beings with problems to solve. And they’ve come to expect Business Week as a source . . . a supply of information. They *expect* the leading advertisers to be there.

“It’s an arresting publication — the type of book that promotes reader action. The impact is excellent.

“If we had to choose one, two, or three magazines, Business Week would be right up there because of the people it reaches, because of its importance to them as a publication, and because of its prestige.

“I’m a big believer in Business Week as a good advertising investment.”

Media executives view Business Week as a leading force in the business world, providing a major source of valuable information to influential management — in the editorial pages and in the advertising pages.

It’s advertising that gets response. And that’s why media experts think first of Business Week.

BusinessWeek

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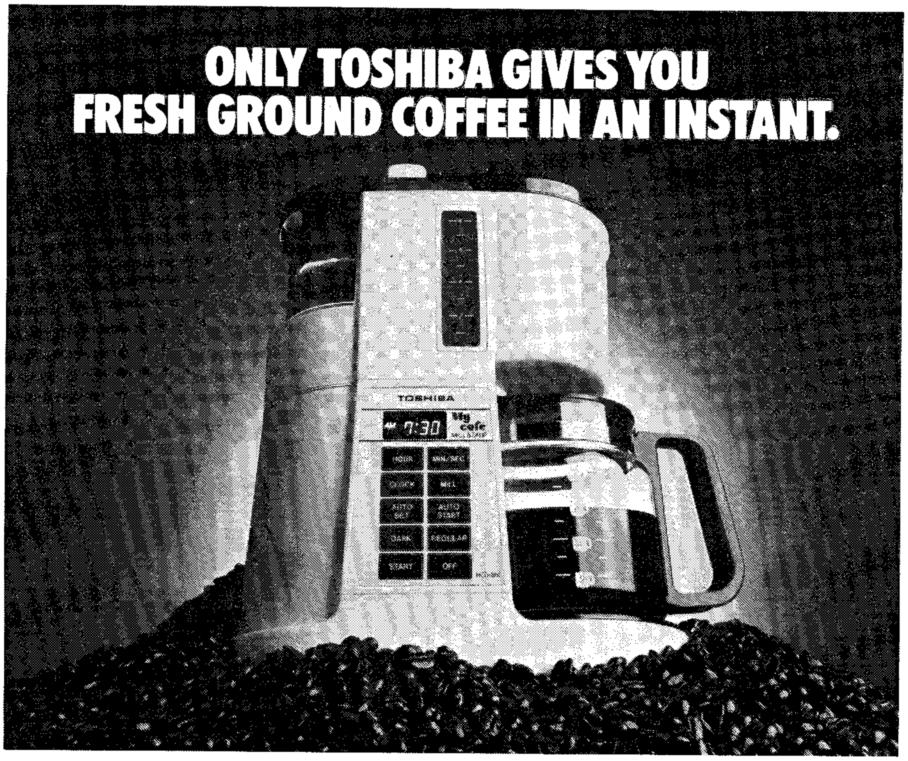
SERMONETA
740 Madison Ave. (64 St.) / New York, NY 10021 / 212-774-6551



ONLY TOSHIBA GIVES YOU
FRESH GROUND COFFEE IN AN INSTANT.

Pour in fresh beans, pour in the water, select the grind and touch a button.

Minutes later, Toshiba's amazing My Café has made fresh coffee from fresh ground coffee beans. Or, program it the night before to have the coffee ready when you wake up.

For coffee lovers, it's the freshest thing to come along in years.

In Touch with Tomorrow
TOSHIBA
Toshiba America, Inc., Totowa Road, Wayne, NJ 07470

900 phones, 500 miles of electrical cable, and 7,000 outlets, has doorsills flush to the floor and new fluorescent lighting supposedly very flattering to ladies applying makeup? I momentarily consider discussing the infirmary and dental clinic. Too fatalistic. I toy with pitching safety and cleanliness but dismiss them as givens. When I read that a formal lifeboat drill is mandatory, I decide that the passenger should discover this delight onboard.

The 33,000-ton vessel is so quiet, I am informed, that you could comfortably converse in its control room at full throttle, and the famous Rolls-Royce line—"At 60 miles an hour the loudest noise . . . comes from the electric clock"—floats into my mind. I weigh the possibility of quizzing readers to name a "city" surrounded by water that has theaters, discos, gambling casinos, and so forth. Then I reflect that my aim is not to trick or humor the reader but to sell him. I recall that when Mark Twain described cruising the Mediterranean a century ago in *Innocents Abroad*, recreation consisted of a few books, a deck of cards, and ocean views. I am playing with the idea of the traveler's having come a long way, baby, when the call to a strategy session brings me back to track.

When we meet to discuss the campaign, account executive Sharon Teal reports on bookings to Bermuda and adds that Holland America must curry favor with travel agents, who book 90 percent of cruises but prefer the more expensive lines, with their bigger commissions. The ad budget for Holland America's Bermuda cruises has been cut sharply since last year. "Find out the discount policy on three and four to a cabin," says senior vice-president Joe Palladino. "Tell them we need more money," says creative director Bob Dion. "They'll tell us to use fewer markets," responds media director Dave Platt.

Discussion turns to the coming campaign. Our team has a big price advantage: $799, versus Home Lines' $925 for a cruise to Bermuda. Current strategy is to hammer that home with ads headlined 100 REASONS TO TAKE OUR CRUISE TO BERMUDA. AND 756 REASONS NOT TO TAKE THEIRS. (That's the maximum number of dollars a passenger can save.) "Gentlemanly advertising is over," says Teal. "In this economy the gloves are off. But what happens if Home Lines matches our fare? What if they one-better us?" That thought keeps me awake all night.

It also keeps me working all the next day. Dion has requested smaller versions of the 100-reasons ad and a contingency approach in case Home Lines cuts its fares. So far, Home Lines has promised to maintain 1982 rates through 1983 and offered discounts for three or four persons in a cabin and money off for early booking.

I set to work and come up with several price appeals. "Luxury so affordable you might even call it a Dutch treat," I suggest. Dion dismisses that as confusing. He also rules out "So affordable you'll think of us as the *Love Boat*." Princess Cruises, which stars in the TV show, has appropriated that tag. "The buck stops here. . . . The good time doesn't" has too tough a tone. I become attached to "Yesteryear's luxury at less than yesteryear's prices," but Dion responds, "Discounting to fill ships is a last resort. Just focus on the cruise experience." As my last resort I blurt out, "Why be a passenger on an ordinary cruise when you can be a guest on an ocean liner?" He changes the question mark to a period, dashes off a layout on tissue paper, and sends me to my computer to compose.

There, I gurgle on about the traveler's being steeped in history aboard one of the oldest, most elegant cruise lines in the world; the luxury of being pampered by an Indonesian crew as friendly and warm as it is professional. I emphasize affordability and squeeze in the bit about yesteryear's charms and yesteryear's prices. I write about a cabin where waves lull you to sleep at night, where the scent of fresh flowers fills the air, and where (I remember the survey results) rich Dutch chocolates are set on plumped pillows each evening.

I go on about the activities, the entertainment, and Bermuda—"a land of pink sand and crystal water that's as close to paradise as anywhere on earth"—and note that it can be yours "without the hassle . . . or the hustle." No packing, unpacking, and repacking. No missed transfers and travel connections. No lugging, carrying, and carting. No check-in lines and mad scrambles to keep up with the tour. No hands out for tips. Instead of spending your energy working on your vacation, why not recoup it relaxing? I ask. Why not take a vacation from a vacation? I have sold myself.

I have not sold Evert Cilliers, the senior copywriter, however. He sneers at the concept, the execution, and the call to action. "We would never use 'Don't miss the boat,'" he sniffs. Potential cruisers in a pre-test the next day are kinder, but they, too, are not convinced. "The headline communicated that they'd pay more, and they weren't prepared to do that," vice-president Jane Newman later explains. "Whether the strategy was right or wrong, the headline didn't communicate a price advantage or parity."

The client agrees. The ad is tabled. And I think of Mr. Blandings building his dream house. Why, oh why, couldn't I come up with something as zippy as "If you ain't eatin' Wham, you ain't eatin' ham"?

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PAYING MORE FOR CLOSE CALLS

The Future of Phone Rates

IT IS CONCEIVABLE THAT NEW YORKERS, in the not too distant future, will find it costs more to make a local telephone call than it does to dial California long-distance.

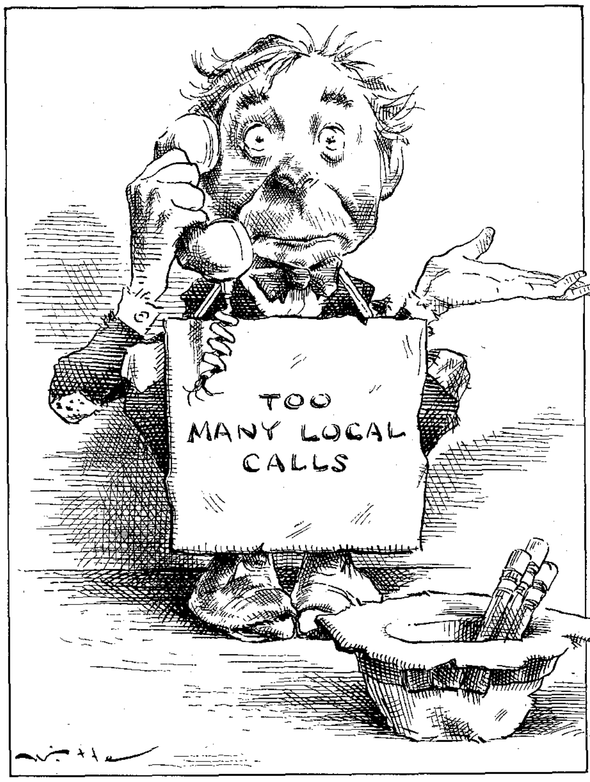
Strange as that seems, this may be one result when the American Telephone & Telegraph Company completes its restructuring—the largest in American business history—to meet the conditions of the landmark antitrust settlement reached in 1982 with the Justice Department.

For telephone users, D day is January 1, 1984. The *D* in this case stands for divestiture. At the beginning of next year, A.T.&T. will give up its 22 local phone companies, but will keep its Long Lines, or long-distance, service; Western Electric, its manufacturing facility; the Bell Laboratories; and its other operating units. The 22 local companies will be organized into seven new regional entities, operating independently of A.T.&T. and one another. New York Telephone and New England Telephone, for instance, will combine to form the Northeast's regional company. All will, however, share ownership in a central service organization.

This corporate reorganization will produce many changes in how telephone service is priced and delivered. Many customers will choose to buy their own telephones instead of renting them. But that's only one small element of the upheaval that will occur. Just about the only certainty is that the cost of local telephone service will zoom. That's because local fees are now subsidized in part by higher and more profitable long-distance rates. When the divestiture takes place, that subsidy will end.

"At a minimum, rates for local phone service will double and possibly triple over the next four to five years," says Neil Swift, director of the communications division of the New York State Public Service Commission, which regulates local telephone charges.

The cost of long-distance calling will in turn decline. A.T.&T. plans to experiment in the next few months with bulk-pricing discounts for long-distance calls that are made during off-peak hours (between 11 P.M. and 5 A.M. on weekdays, all day Saturdays, and until 5 P.M. on Sundays). One plan will give users the right to make up to two hours of long-distance calls in one month for a flat $16 fee. There will be no limit on the number of calls made during the off-peak hours, and subscribers may call anywhere in the United States. Each additional hour of use under this plan will cost $5.



Will phoning home become a luxury?

The experiment has received conditional approval from the Federal Communication Commission and will begin in Iowa. Next comes California, and by summer Ma Bell expects to extend this trial to eight selected exchanges in New York State.

This wholesaling approach to charging for long-distance calls is probably the harbinger of many other pricing variations. With MCI Communications, International Telephone and Telegraph, and other communications companies now providing discount long-distance service, the reorganized A.T.&T. is sure to compete for the long-distance business with its own attractive plans.

At the local level, the trend is in the other direction. At the beginning of 1984, the basic monthly telephone charge for all residential customers—now averaging about $10—will increase by $2 as the result of an F.C.C. order to eliminate the subsidies now received from long-distance rates. Over the next five years, the basic residential rate will increase about $8 a month.

But that's only the beginning. Recent tax changes made by Congress that speed up the depreciation of capital expenditures will cause regulators to raise rates. And it is also likely that local telephone use will increasingly be metered in the same way electricity and gas use is today. The number of calls you make, how long you talk, and where you call within the local area will all be taken into account in a "message-minute-mile" system of setting monthly tariffs. Right now, the telephone company takes some of these factors into account, depending on the kind of service you choose to receive.

"These kinds of services won't be mandatory, they will be optional," says Swift. "We had a proposal last year from New York Telephone for per-minute pricing. The Public Service Commission sent it back for further study. But in the future, customers will be able to control the size of their monthly telephone bills by the amount of calling they do and how long they talk. Those who talk more will pay more."

New York Telephone today offers customers three service choices. The basic budget service costs $7.57 a month (not including taxes). This service is designed for individuals who need a phone primarily for incoming calls. Each outgoing call costs a minimum of 9 cents.

The company's untimed service—in which no limit is put on the number of minutes one logs on calls in the "primary dialing area"—costs $11.37 a month. The primary area is unique for each exchange and includes other numbers in the same exchange, as well as nearby exchanges.

If you live in mid-Manhattan, for instance, your primary dialing area will include all of Manhattan and all but the farthest reaches of Brooklyn, Queens, and the Bronx. With the $11.37 plan, the charge also includes the first $4 worth of calls made to the "extended area." For Manhattanites, this would include Staten Island, the eastern parts of Brooklyn and Queens, and the sections of Nassau and

Illustration by Michael Witte.

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There is also a timed service, which costs $10.37 a month. Users of this service must pay 8 cents for the first five minutes on calls made within the primary area, and 1 cent for each additional minute. The $10.37 basic charge also includes a $4 allowance, which applies to calls in both the primary and extended areas.

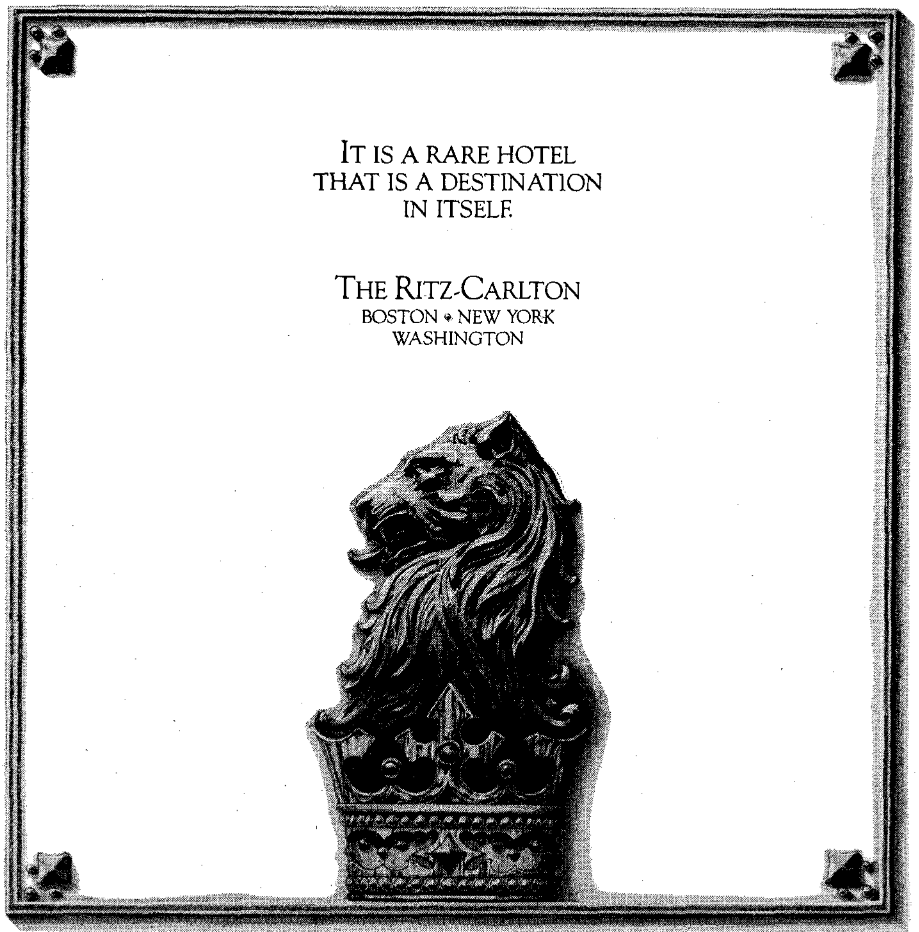
For additional calls into the extended area, New York Telephone has set fees ranging from 12 cents for the first minute and 3 cents for each extra minute to a maximum of 28 cents for the first minute and 8 cents for each subsequent minute. These extended-area charges apply to all three of the service options. All of these charges (beyond the basic rate) are for calls made between 8 A.M. and 9 P.M. on weekdays, known as peak calling hours. From 9 P.M. to 11 P.M. on weekdays there is a 35 percent discount. From 11 P.M. to 8 A.M., as well as all day on Saturday, and from 8 A.M. to 5 P.M. on Sunday, there is a 60 percent discount on the peak rate.

New York Telephone has increased its revenues not only by raising its rates but also by getting customers to use the phone more frequently. It has been very successful in persuading individuals to dial pre-recorded messages ranging from weather forecasts to sports scores, stock-market updates, horoscopes, and, most recently, a daily sex fantasy delivered by a heavy-breathing female. (The telephone company does not provide the messages; it merely makes the exchanges available.) The general practice, however, has been to charge a blanket monthly rate for local service rather than to charge for actual use.

"The telephone companies haven't historically sold wares on a per-minute basis, but, rather, provided unlimited use based on a fixed price," says Steven Chrust, a telecommunications analyst with Sanford C. Bernstein & Company. "They had no ability to manipulate demand to better utilize their overall system. By going to measured use, they will be able more effectively to direct traffic." Moving toward a metered system may mean that rates for individuals whose phone use is minimal won't rise very much from current levels.

Along with choice comes complexity and some inevitable confusion. Individuals will be faced with separate monthly bills for local and long-distance service. And subscribers to a separate discount service will have to deal with a third statement.

But the most wrenching change the future holds is this: The person who is used to talking on the telephone for hours with the friend down the street may find this habit to be more expensive than making a leisurely long-distance call to a chum across the country. ■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The National Interest/Michael Kramer

THE BEST OF THE REST

Candidate Cranston

BEING OLD ENOUGH TO REMEMBER 1980, I recall fondly the first time the Republican candidates for president gathered to debate. With the exception of the eventual winner, here were six men who had sneaked onto the national scene almost unseen. A few were clinkers, but most had interesting things to say, and said them well. Unfortunately, it's hard to summon a similar reaction when one considers the current crop of Democrats racing for the White House. As a group, these unremarkable men are united in their disdain for supply-side economics and in their enthusiasm for the liberal agenda—jobs, E.R.A., and the nuclear freeze. Search as you will, there's hardly a shade of difference among them, and their sameness guarantees boredom.

Waves of the future: *Kennedy and the field—Glenn, Askew, Mondale, Mrs. Hollings, Cranston, Hart.*

Still, they run. They've been at it for months now, and finally, nine days ago, at a Democratic convention in Springfield, Massachusetts, a legitimate straw poll was taken. A lot happened in Springfield, so it is now possible to make some judgments about the pretenders after bemoaning their failure to excite.

Beginning at the top, Fritz Mondale, the front-runner going in, improved his standing. Mondale didn't just win. He won convincingly. Organized labor, which will designate *its* choice for the Democratic nomination before the first primaries next year, was eager to kill the straw-poll idea altogether. It couldn't do that, so it retreated to its fallback position; it urged the 4,000 delegates, a thousand or so of whom were trade-unionists, to ignore the live candidates and vote for "J. Obs," a protest ballot designed to prove that labor has the clout to deliver for a real candidate when it is damned well ready to do so and not a minute before. "J. Obs" did well, capturing more than a quarter of the vote. The perceived wisdom holds that most of those votes, perhaps as many as three-quarters, would have gone to Mondale if they had been released. So Mondale's first-place showing is even more impressive; he won without his strength. And in this result, labor may have outsmarted itself. Mondale has been tiptoeing around labor, fearful of its power. He's got the upper hand now, especially since he beat the nearest live candidate by almost two to one. Another plus for Mondale was his having won in Ted Kennedy's backyard. Springfield, says Representative James Shannon, is a first indication of where Kennedy's supporters—nationwide—"are going to go."

At the bottom in the Springfield poll were the Southern Twins, Reubin Askew, of Florida, and Fritz Hollings, of South Carolina. It is as hard to find supporters of these two men as it is to find fans of Wayne Newton. Hollings is nearly incomprehensible, his drawl almost a caricature. Askew, rated one of the ten best governors of the century by a prestigious group of political scientists, is apparently making the race because he regrets having ceded the southern card to Carter in 1976. But Askew is hopelessly out of step with significant Democratic opinion (for example, he is against abortion), and nothing would become his candidacy better than his abandoning it.

Gary Hart was supposed to do well in Springfield—and should have. Massachusetts is the most liberal state, and Hart was George McGovern's 1972 campaign manager—an association he rubbed in at every opportunity. Besides this ideological affinity, Hart was hailed as having the best organization of them all. Wherever it is, it wasn't in Springfield. Worse, Hart continues to portray himself as the issues candidate, the man of new ideas; they were as absent as his organization. In their place was desperation. I may be old-fashioned, but I expect a serious candidate for president of the United States to score against the incumbent without saying, as Hart did, that the president is working on an idea to bottle acid rain for sale in Canada. Hart beat only the hapless Southerners.

Springfield introduced another audience to John Glenn's lackluster style and incompetent organization. Glenn was late for meetings with delegates and completely missed two key caucuses. He attempted a grand entrance for the main event, but the applause was so tepid that it died out entirely before he was halfway to the podium. Glenn is the quintessential name-recognition candidate. His hero standing and the curiosity factor cause him to show well—until he actually confronts people. It is hard for him—it would be hard for anyone—to live up to the expectations people have of Glenn, but simply realizing this is not enough. A Glenn aide was on the mark when he said, "Maybe we should have skipped the speech and had John just walk around signing autographs." Too bad such a tactic will never yield the presidency; too bad, too, that it will cheapen Glenn's signature on the auction block.

Alan Cranston was the big surprise in Springfield. He was best of the rest, second to Mondale among the live candidates. Cranston is the only contender to have moved up since the campaigning began last year. He has done it through a combination of money, organization, and theme. The theme, Cranston's dedication to a nuclear freeze and his pledge to make arms control the centerpiece of his administration, may do him in if he

Photograph: U.P.I.

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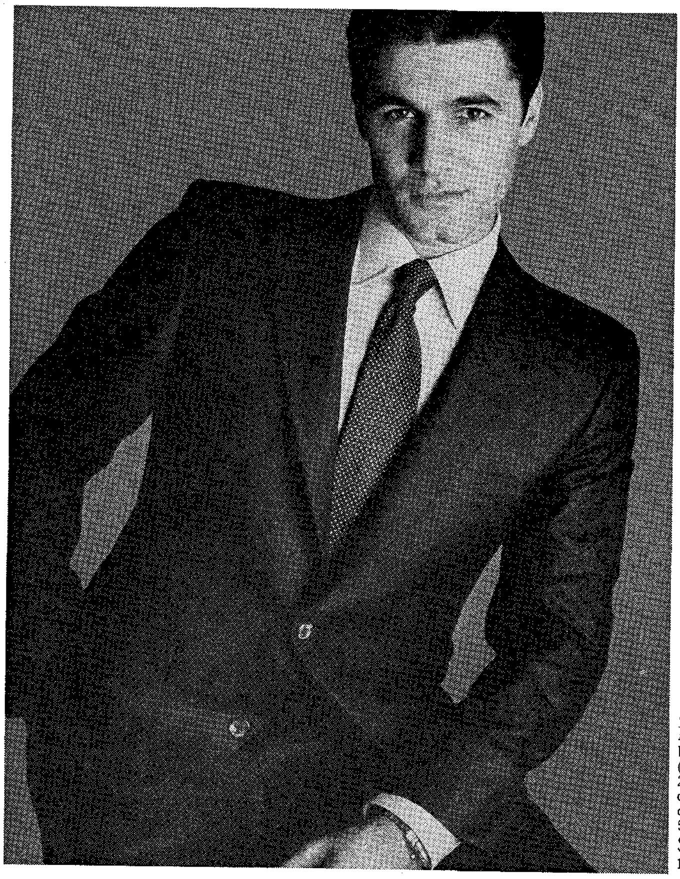

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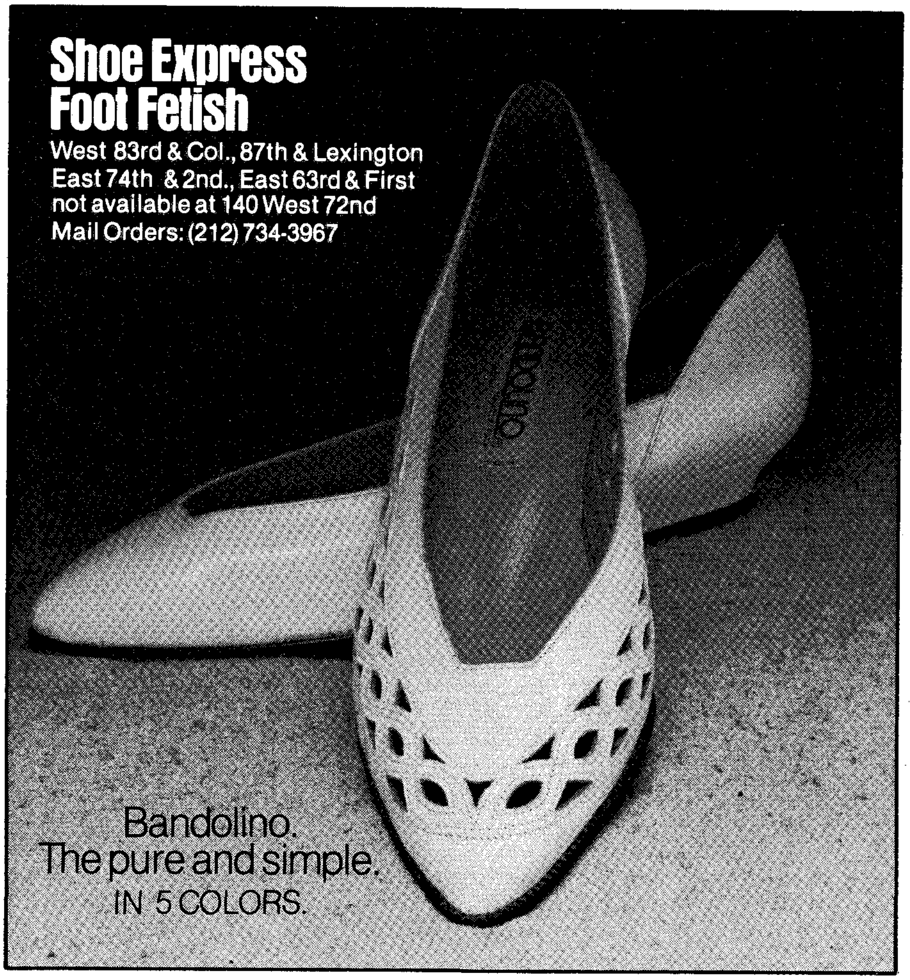

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ever gets the nomination. As with George McGovern, a general-election electorate may find Cranston *too* peace-oriented for the job, a president who might give away the store.

Cranston's strong showing in Massachusetts is only the latest in a series of successes that have characterized his campaign, almost all of which has been designed by Sergio Bendixen, Cranston's astute campaign manager.

Mondale was the first candidate to raise enough money in enough states to qualify for federal matching funds. Cranston couldn't top that achievement, so he established another record. He waited to see how many states Mondale qualified in (twenty) and then went him two better. The press noticed.

Labor may be nearly solid for Mondale, and the other candidates have all but conceded the fact, but Cranston won't give up. He spent a full week with labor's top leaders in Florida in February. He held 140 meetings with them and won their respect if not their support. And he didn't stop there. When Mondale's Massachusetts allies contrived to deny labor organizing space at the Springfield convention site, Cranston gave up his trailer complex for labor's use.

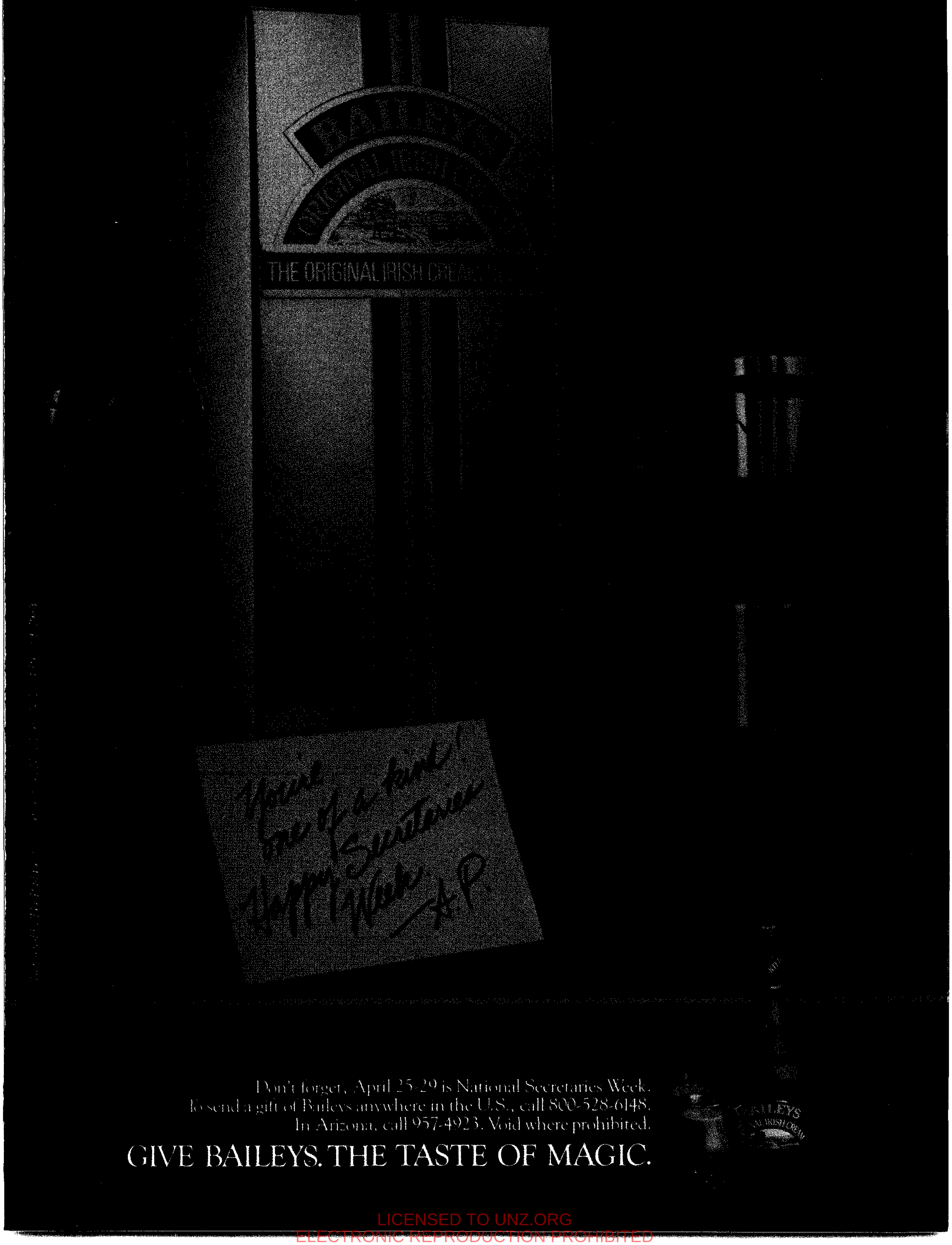
Cranston jogs daily, and the campaign knew it had only one chance for network coverage of the candidate running. It chose its moment with care: On the day Mondale officially announced his candidacy, the evening news focused on Mondale but also ran film of Cranston jogging on the beach in Florida.

In Chicago, where Mondale endorsed Richard Daley for nomination as the Democratic candidate, Cranston took a flier and went with Harold Washington. When Washington won, the Cranston forces made sure the networks were reminded of the footage they had of Cranston's endorsement—and that made the air, too. Washington is hedging his bets, but Cranston got him to call selected minority delegates to the Massachusetts convention to tell them of Cranston's good deed.

When *The Lawmakers,* a public-television series, was seeking a politician to profile, the Cranston campaign maneuvered to have its man selected. The result: a seven-minute biography that one Cranston aide says "is a better advertisement than anything we could have made ourselves."

Little things, all, but the stuff of success. Inexplicably, the other candidates are moving cautiously, a luxury only Mondale can afford. Cranston alone seems to realize that an underdog must go for broke. Watch this guy. He may not topple Mondale, but a fight is brewing, and if Mondale stumbles, I wouldn't be surprised if it's Cranston who benefits most. ■

LEAVE A MESSAGE WITH YOUR SECRETARY.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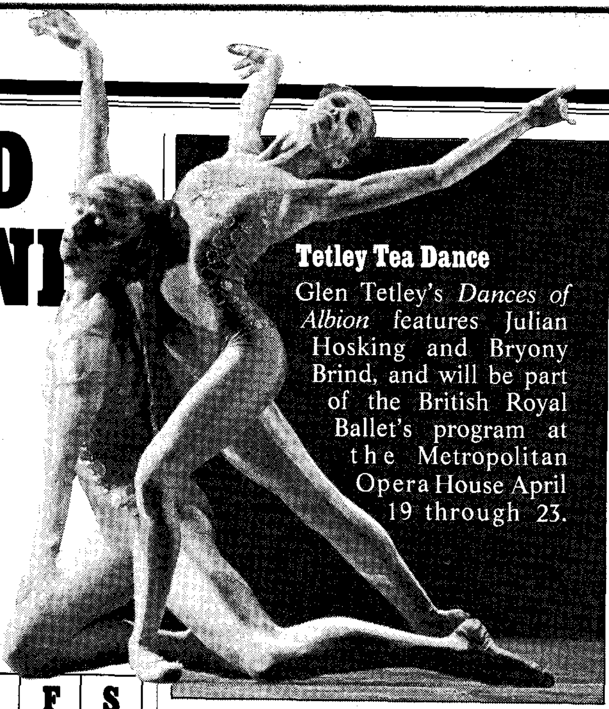
IN AND AROUND TOWN

By Ruth Gilbert

April 18 through 27

S	M	T	W	T	F	S
	18	19	20	21	22	23
24	25	26	27			

Heinz Holliger, one of the best oboists in the world, plays April 25 at 8 P.M. at Carnegie Hall with the Orpheus Chamber Ensemble. The great British artist Julian Barrow has a show April 27 through May 27 at the Coe Kerr Gallery. And Count Basie and his orchestra and Billy Eckstine are at the Savoy April 22 and 23, reunited in a rare appearance.

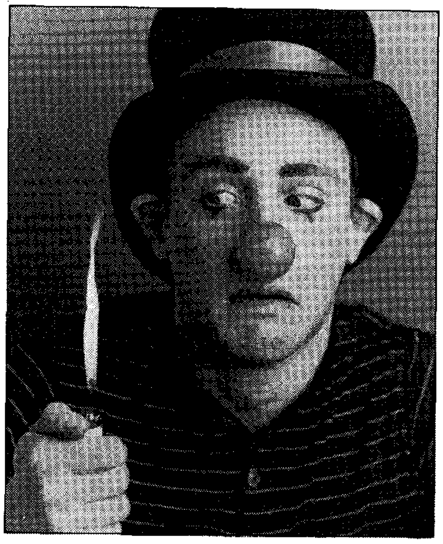


Tetley Tea Dance

Glen Tetley's *Dances of Albion* features Julian Hosking and Bryony Brind, and will be part of the British Royal Ballet's program at the Metropolitan Opera House April 19 through 23.

A Matchless Clown

Fred Garbo (below), a member of the Berky-Garbo-Moschen team, in *Foolsfire,* a program of juggling, mime, and circus comedy playing April 22 and 23 at 11 P.M. at the Dance Theater Workshop's Bessie Schönberg Theater.

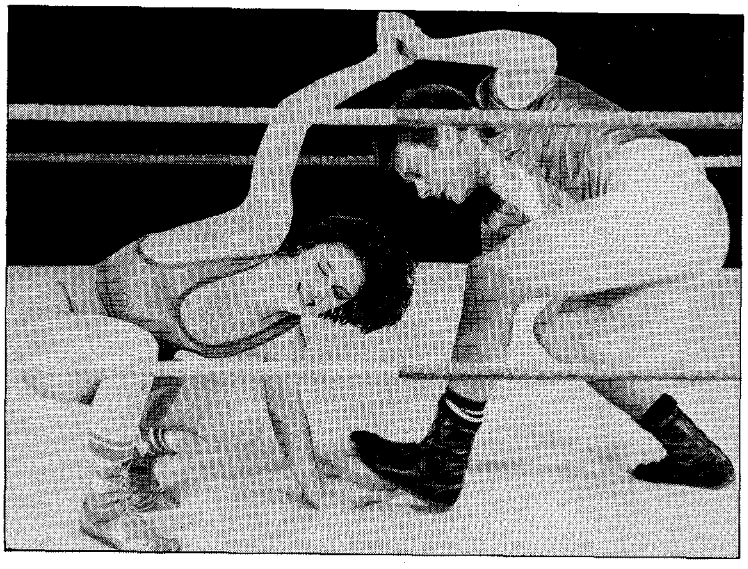


Life on the Mississippi

Bruce Hubbard and Karla Burns confront each other in *Show Boat,* based on Edna Ferber's novel, with music and lyrics by Jerome Kern and Oscar Hammerstein II. It opens April 24 at the Uris Theatre, and there's an all-star cast.

Enfin, the Finnish

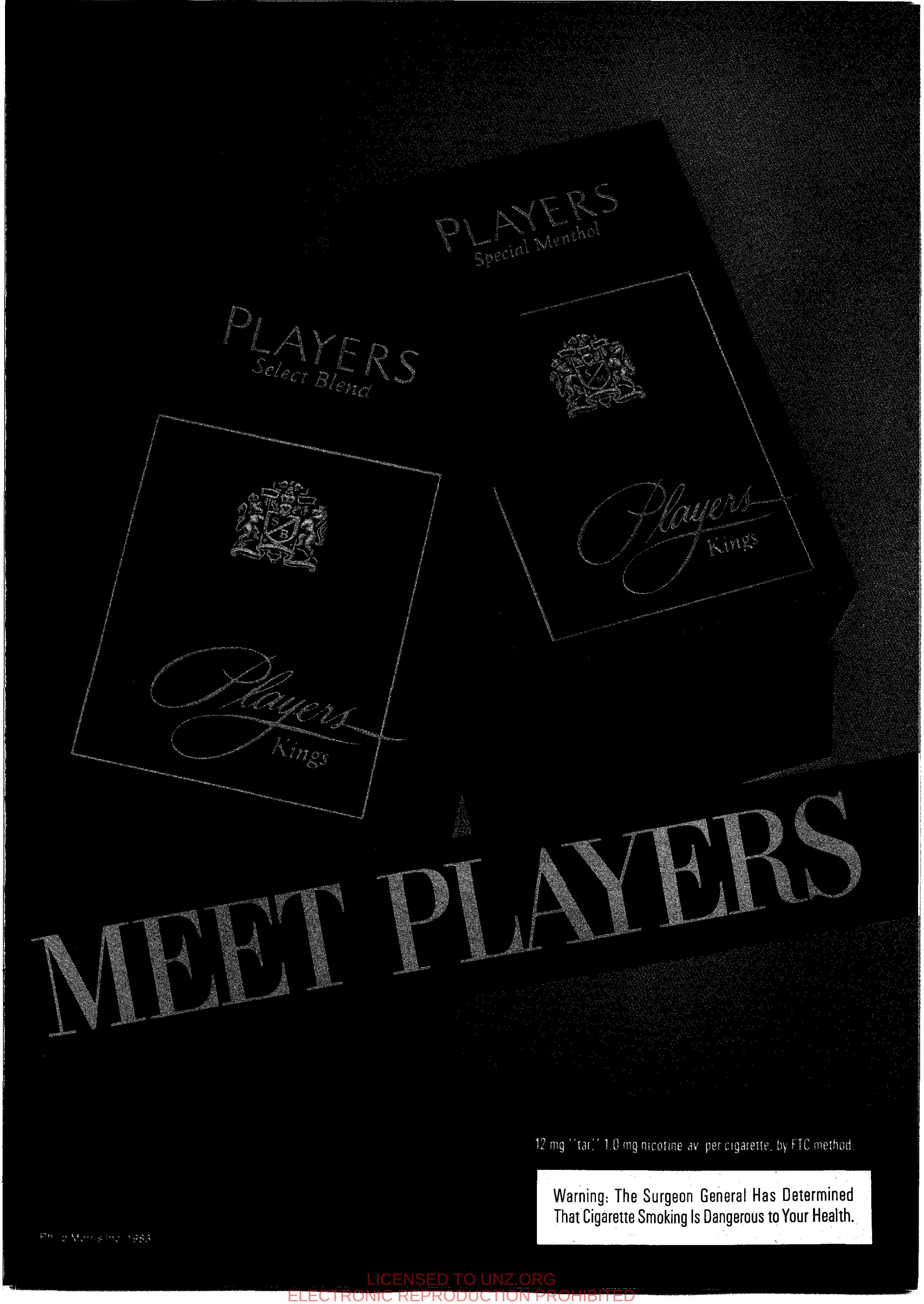
Peter Davis has called Jorma Hynninen "an extraordinary Finnish baritone," and April 26 through 30 you can judge for yourself when he appears with the Finnish National Opera at the Metropolitan Opera House. Below are Hynninen and soprano Taru Valjakka in Aulis Sallinen's *The Red Line.*



Ringside

Teaneck Tanzi: The Venus Flytrap, a big hit in London, opens April 20 at the Nederlander. At left, Caitlin Clarke and Scott Renderer engage in a battle between the sexes.

Photographs: bottom left, Martha Swope; bottom right, Kari Hakli.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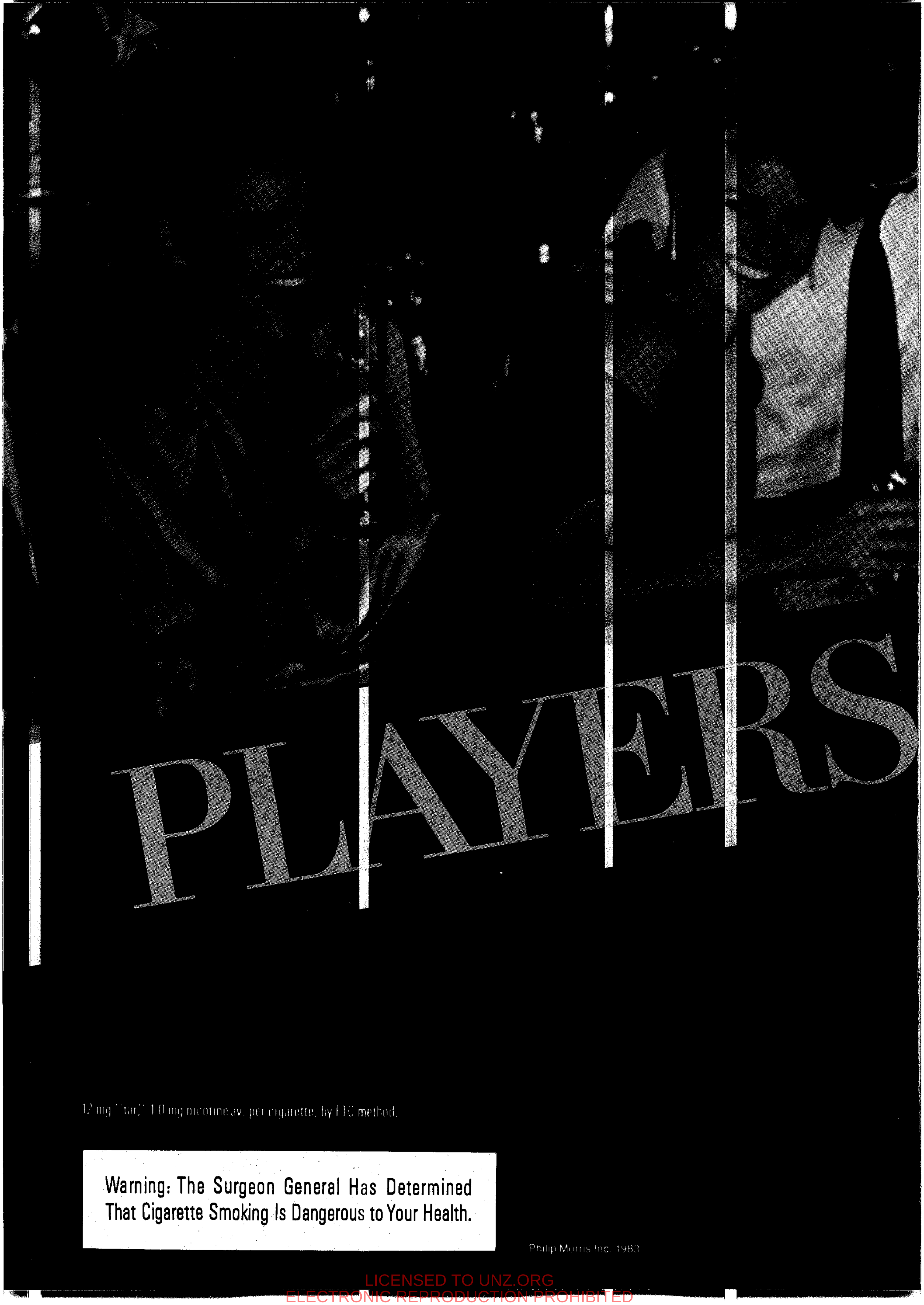
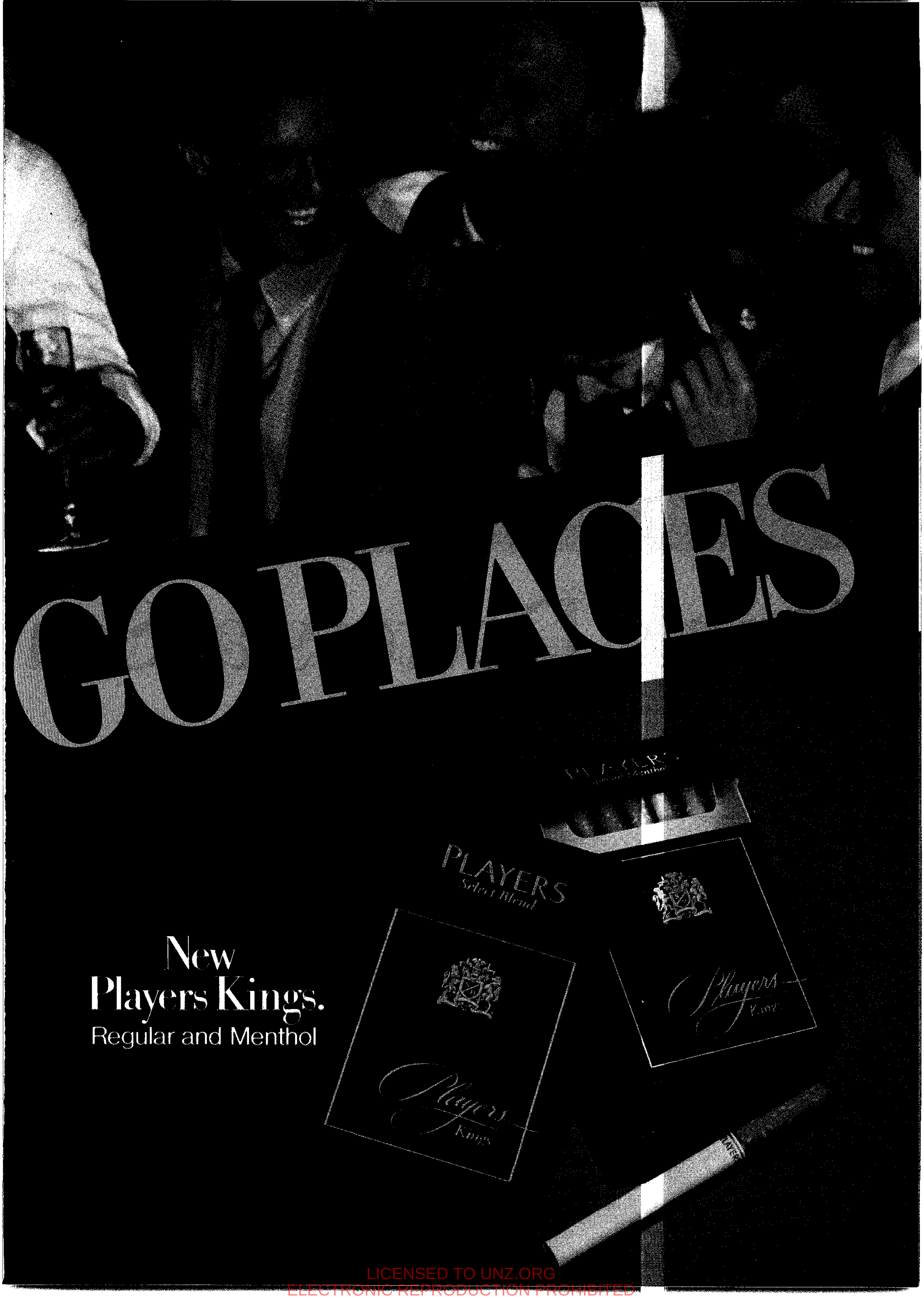


12 mg ''tar,'' 1.0 mg nicotine av. per cigarette, by FTC method.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Philip Morris Inc. 1983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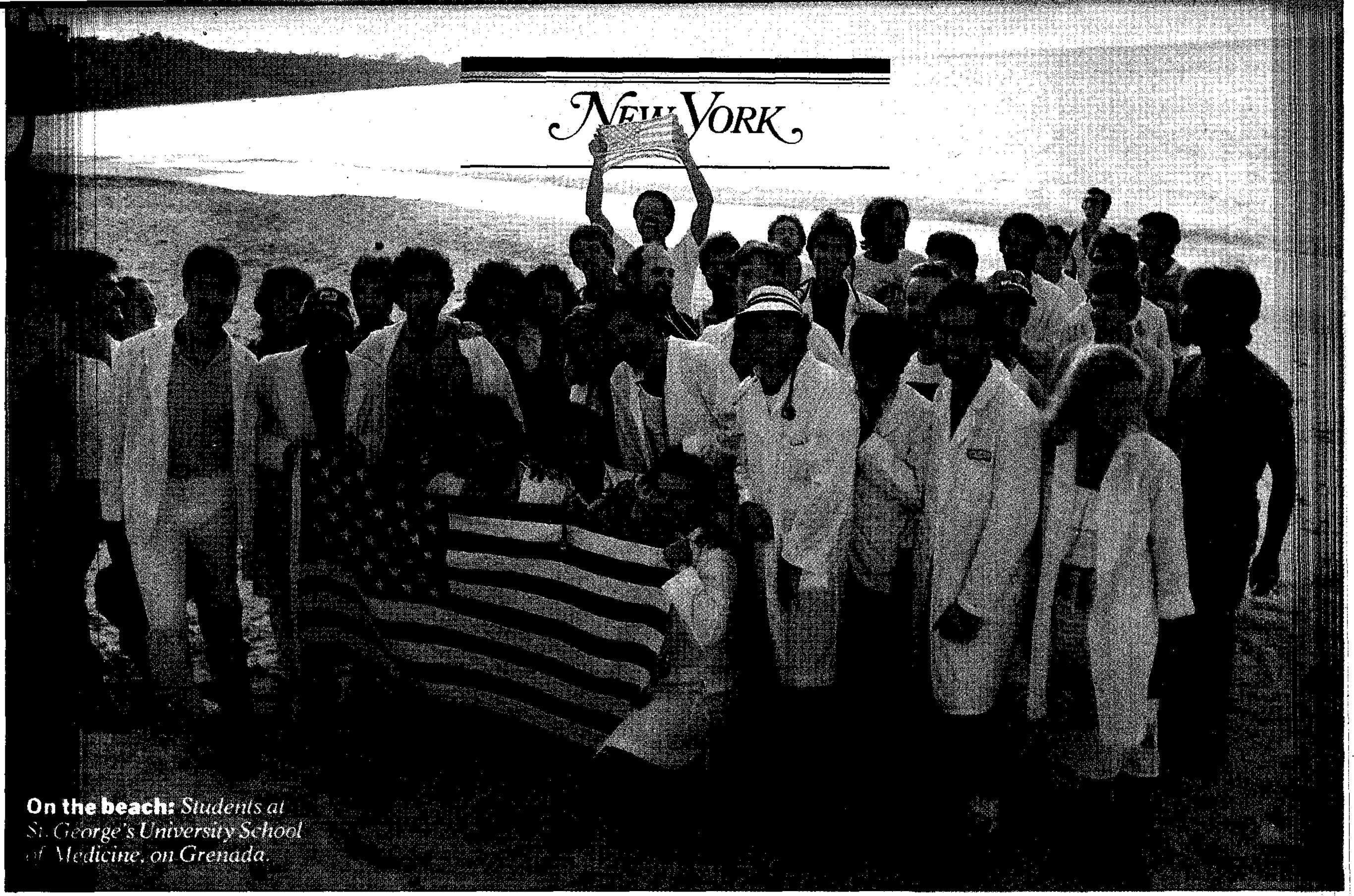


On the beach: *Students at St. George's University School of Medicine, on Grenada.*

Young Doctors at Sea

By Linda Wolfe

Learning Medicine at Those New Caribbean Schools

On the unfortunate Caribbean island of Dominica, where banana disease has struck the major export crop and the sea has devoured whole stretches of road, tourist hotels have a way of disappearing. Hurricanes have plucked several of them away. One that's left, high in the hills, is the Springfield Guest House, where the electricity comes on only at night. Here, one January morning, seven men from New York sat eating breakfast and mulling the assignment that had brought them to the island.

The men—six of them doctors—were there to determine whether the New York State Department of Education should grant approval to Ross University, a privately owned, run-for-profit medical school, whose student body consists chiefly of Americans rejected by schools in the United States. If Ross University passes, it can continue sending its students to finish their education at one or another of New York's 69 teaching hospitals.

The results of the state education team's site visit won't be released until late spring or early summer. But, according to a builder from Antigua who happened to overhear their breakfast conversation that morning, the men were impressed. "They kept saying the place was interesting," the builder told me.

Interesting. Well, yes. At Ross, the head of the pathology department has started a specimen museum for his students. When I visited several months ago, an ovarian teratoma floated in a crunchy-peanut-butter jar; a three-month-old fetus sat in a Hellmann's mayonnaise jar; some hemorrhagic tissue was in a Ragú spaghetti-sauce jar. Cadavers for dissection lay in a small, wooden anatomy lab. Some 6,000 books made up the university's library. American medical schools' collections range from 50,000 to 200,000 volumes.

Schools like Ross University are suddenly proliferating on English-speaking islands of the Caribbean. Last year on those islands, there were four for-profit American-oriented medical schools. Last winter, two more were starting up. And next year, there may be a seventh.

The American Medical Association and the Association of American Medical Colleges do not approve of the new schools. Dr. Ephraim Friedman, former president of the Associated Medical Schools of New York, claims that students at the new schools are "marginally screened and marginally prepared in terms of basic science in marginal hospitals with marginal programs, at best." Frank Jones, the organization's executive director, says, "It's my impression that these schools are simply not up to the standards of American medical schools."

The schools, however, have a number of advocates. There are the students, hopeful that if they study hard enough they can eventually work their way back

Photographed by Chuck Fishman.

Pathology: *Dr. Beant S. Mehar, of Ross University, on Dominica, with some of his specimens.*

into the U.S. medical system. There are the governments of the islands, eager to get both direct and indirect economic benefits from a school. There are the proprietors of the schools, some of whom seem to be making handsome profits. And there are the administrators of America's small, impoverished inner-city hospitals, which must turn for staff to the graduates of *foreign* medical schools because the graduates of U.S. schools prefer to do their residencies in the classier, larger teaching hospitals.

All these interested parties are serving to make the so-called offshore American medical school a phenomenon that is sweeping through the Caribbean. It is a phenomenon of particular relevance to New Yorkers, for New York students constitute much of the student body at these new medical schools, and New York hospitals are among the biggest employers of the schools' graduates.

"THE STORY OF THE CARIBBEAN medical schools," says Bernard Ferguson, a lawyer who represents some of the offshore schools, "is the story of ambition suppressed." Ferguson points out that there are twice as many applicants as places in America's 127 medical schools. Each year, about 35,000 people apply, and 17,000 are turned away.

The situation breeds extraordinary resentment, Ferguson says. "What do the students who get turned down see when they look around at our big-city hospitals? They see that the hospitals are staffed by foreigners—by Indian doctors, and Philippine doctors, and Chinese doctors. America is still short of physicians, but we aren't training enough for our needs, and our own people are being forced to step aside, while foreign nationals enter the profession of choice."

Why do so many people want to go to medical school? Because medicine is one of the few professions that are believed to be intellectually and spiritually rewarding—and lucrative to boot. The average *reported* income of American physicians in 1981 was $93,000. But getting a crack at earning that sort of income is difficult. Most students accepted at American schools had college grade-point averages above 3.3 (B+) and scores on the Medical College Admissions Test (M.C.A.T.) of more than 7 out of a possible 15.

Some disappointed applicants stiffen their lips and take up careers in different fields. But others remain single-mindedly devoted to their original goal. Years ago, such people went on to study medicine outside the United States, where medical-school admission standards were less rigorous. They then entered the U.S. system by passing the tests required of foreign doctors who want to practice here.

In the sixties, however, many of the great European institutions limited the number of Americans they would take; others stopped accepting Americans altogether. As a result, getting into a European medical school became almost as hard as getting into an American one.

But demands have a tendency to be supplied. At about that time, Americans noticed a medical school in Mexico, a school divorced from government, and basically willing to take just about anyone who applied. The school was La Universidad Autónoma de Guadalajara. Though it wasn't particularly distinguished, Guadalajara rapidly enrolled lots of high-tuition-paying Americans. And soon similar schools opened—first throughout Mexico, later the world.

Americans flocked to the new schools. They paid the tuitions, and upon graduation they took the exams necessary to practice medicine in the United States. Unfortunately, far more students failed the exams than passed them. For there was one hitch to the foreign-medical-school route. Medicine at the new schools—just like medicine at the old ones—was taught in a foreign language.

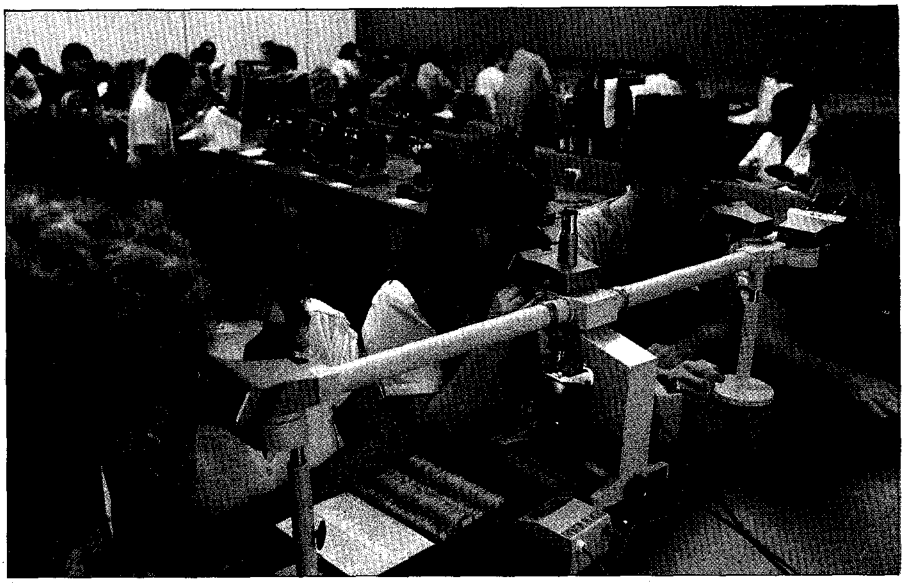
That's where the offshore medical schools came in.

CHARLES R. MODICA, THE 36-year-old proprietor of St. George's University School of Medicine, on Grenada, says the idea was his. Now a lawyer, Modica had originally hoped to become a doctor. ("It was expected of me. I had an Italian mother," he says. "They're exactly like Jewish mothers, except they cook macaroni.") But there were problems. First, he was rejected by about 30 American medical schools. Finally accepted at the University of Oviedo, in Spain, he dropped out after one year. "I hated the sight of blood," he explains. But during his short-lived medical career, Modica realized something

". . .Many inner-city American hospitals are happy

useful: The prospective medical student was uninformed, in need of direction, and willing to go to expensive lengths to get into a school.

Soon he had a brainstorm. "All you needed for a medical school to be viable was for it to be licensed by a foreign country," Modica says. "Well, why not an English-speaking country? England, Scotland, Australia, Canada—their medical schools don't take Americans, except in very rare circumstances. But what about some *small* English-speaking place? I began looking for a country."



Founding father: *Charles R. Modica, of St. George's University, and his students in class.*

The time was right for finding one. Throughout the Caribbean, islands that had been appendages of Great Britain for centuries were suddenly becoming independent nations. And all were economically strapped.

Modica talked to a number of independent or about-to-be-independent Caribbean countries without making headway. Then he approached Grenada, an island of 110,000 people and 120 square miles, about an eighth the size of Rhode Island. "At that time, Grenada had this very flamboyant prime minister, Eric Gairy," Modica says. "No other head of state would consider the idea. They all thought there was something sleazy about it. Or they just didn't get it. But Gairy liked the idea."

Gairy, who was given to making speeches about U.F.O.'s, approved St. George's University in 1975. In January 1977, with Modica as chancellor, and with a number of American physicians as investors, the first of the English-language Caribbean medical schools started operations.

Since that time, the idea has been copied by a handful of fast-moving entrepreneurs who hurry down to the blue-green islands, set up their instant labs and overnight dorms, and on the double start to haul in treasure. The second man on the scene was Paul Tien, founder and president of the American University of the Caribbean (A.U.C.), on Montserrat.

Tien, who is Chinese, claims that A.U.C., which opened in 1978, has no backers and that he is the sole proprietor. After emigrating to the United States in 1964, Tien went to work first as an engineer, then as president of a small technical college in Belmont, Ohio. Somehow, he put away enough money to start his own university. "I did it on my personal savings," Tien boasts. "It didn't take a whole lot. Just $100,000 or so." After all, he explains, the property "is on a 99-year lease. And we don't have to pay the Montserrat government for fifteen years. . . . We don't pay any duty, any tax except property tax.

"I did well in coming to America," Tien says. He is wearing a jewel-studded ring. "I am a very aggressive-type person. My personality was not suitable in Chinese culture. In America they like my personality type. They want people who think of new things. That's what I do. And I never stay in a job more than four years. But I give it all my energy while I'm with it."

THE PROPRIETOR OF THE DOMInica school seems equally pleased with himself. He is Robert Ross, a 64-year-old American businessman who became a millionaire by being among the first import-export men in the country to trade with the Soviet Union and China. In 1972, *Time* magazine dubbed him one of the "new Marco Polos."

Ross originally called his school the University of Dominica, but the island's prime minister, Mary Eugenia Charles, thought it wasn't right to have the country's name attached to a private school. So Ross had to pick something new. He settled on Ross University, thus becoming the first proprietor to both own a school and give his name to it.

Ross does things in a grand manner. He dressed for our New York interview in a ten-gallon hat and a long, beaverskin coat. An enormous portrait of him hangs in the university's administration building, and bears the legend DR. ROBERT ROSS, FOUNDER AND CHAIRMAN. (He is not in fact a medical doctor, but adopted the title last year after getting an honorary doctor-of-humane-letters degree from the Southern College of Optometry, in Memphis.) A promotional film about his university, which is shown to pre-med students, is narrated by E. G. Marshall.

He says he's found owning a medical school very satisfying. "You can't appreciate the glow I receive when the graduate comes across the podium and I say, 'Congratulations, Doctor,' " Ross told a *Times* reporter last year. "That's all the reward I look for."

While this may be all the reward he is *looking* for, there seem to be more rewards to be found. A document prepared for the New York Department of Education team showed the school's gross profits and expenditures for 1981. Received from tuition and fees: $3,956,740. Total expenditures: $2,977,207. No wonder, then—given the apparent profit of close to $1 million that year—that proprietors have been rushing into the medical-school business.

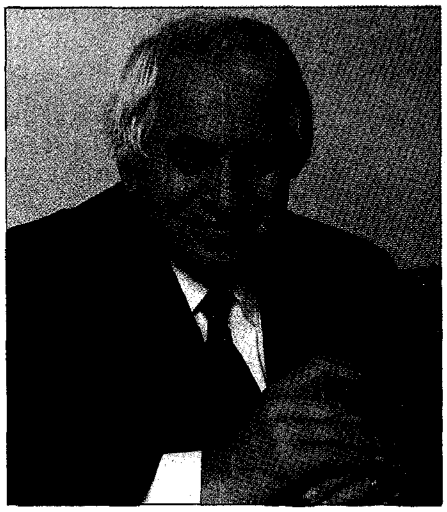
On Antigua, the University of Health Sciences is due to open in September. It will be run by Yele Akande, whose brother Harry Akande, a Nigerian chieftain who lives in Chicago, is on the board of directors.

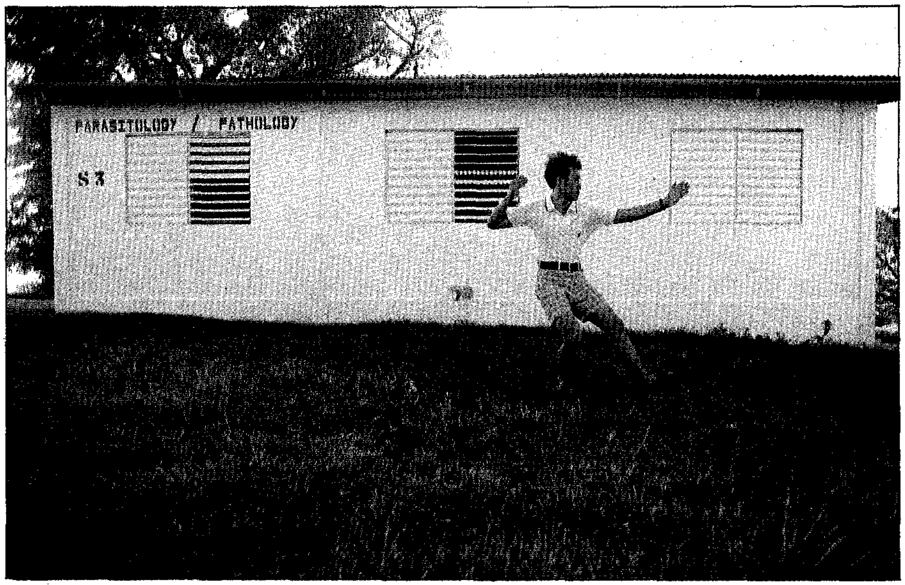
On Grand Turk island, at Grand Turk

to take in the Caribbean-trained U.S. students. . ."

University, there are Drs. Raul Cuadrado and Jerry Zelman. Cuadrado, a former dean of the School of Health and Social Services at Florida International University, held an administrative post at Ross University until resigning a year ago. Zelman is an ophthalmologist and researcher. Classes begin in September.

On St. Lucia, the Saint Lucia Health Sciences University is run by Dr. Manuel Hernandez, a general practitioner and psychiatrist from Texas. St. Kitts has been talking to both Modica and Ross to see whether it, too, can get a medical school. St. Vincent houses a branch of St. George's.





Namesake: *Robert Ross, and a Ross University student doing tai chi at the school.*

How many more medical schools can the Caribbean absorb? Paul Tien says, "If I were going into the business now, I wouldn't go into the business. There's too much competition."

ALL THE SCHOOLS FOLLOW AN academic schedule that's patterned on the curriculum of most American medical schools. First, students learn the basic sciences—anatomy, biochemistry, physiology, and pathology. (Basic science takes two years in U.S. medical schools; at some of the Caribbean schools, it can be completed in eighteen months.) In addition, they may also take some instruction in physical diagnosis at a local hospital.

Next, the students get two years of clinical training, studying such subjects as medicine, surgery, pediatrics, psychiatry, obstetrics, and gynecology. In American medical schools, these clinical subjects are taught in hospitals, where students can observe and, under supervision, even treat actual patients. But there's the rub for the Caribbean schools: The hospitals on the islands are not large enough, modern enough, or well staffed enough to provide the thorough medical and surgical training a prospective doctor needs. So the Caribbean schools have to go out and find hospitals elsewhere.

They do, often competing with one another to obtain American clerkships and rotations at such small inner-city hospitals as, in the New York area, Methodist Hospital, Lutheran Medical Center, and Coney Island Hospital, in Brooklyn; Jamaica Hospital, in Queens; and St. Joseph's Medical Center, in Yonkers.

The hospitals are happy to have the offshore students. "There is a great advantage to us," says Dr. Vincent Larkin, who is in charge of the instructional program for medical students from foreign countries at Methodist Hospital. "We cannot attract for the residency slots in our hospital students who have gone to U.S. medical schools. They just don't want to come to Brooklyn. But when we take the offshore students for their clinical studies, they often decide to stay on with us and do their residencies. And some of them even decide to stay on in Brooklyn afterwards, to become doctors in Brooklyn." Larkin adds that although his hospital also uses foreign-born doctors, the patients "like doctors from their own culture."

The offshore schools pay to place their students in inner-city hospitals. The usual fee, according to Larkin, is around $3,000 per student per year. The money, of course, comes from the pockets of the students themselves. Education at a Caribbean medical school is expensive. Typically, the student pays some $8,500 a year in tuition, before fees and living expenses. (The tuition costs of a medical education in New York State range widely, from a low of about $5,500 a year at a state-supported university, like SUNY, to a high of $14,500 a year at private, nonprofit New York Medical College, in Valhalla. Columbia charges $9,000.)

The high tuition doesn't seem to scare students away. Each freshman class on Grenada, for example, has about 175 students, and there are two freshman classes a year. On Dominica, there are about 60 to 70 students in each freshman class, and three entering classes a year.

But not every student is happy with what he finds. Last year, a federal court in New York ruled that a former A.U.C. student who claimed he'd been misled about the facilities at A.U.C. by the school bulletin was entitled to damages.

WHAT KINDS OF STUDENTS attend these schools? Some seem little different from students at U.S. medical schools. They are as bright, as obsessive, as scholastically able, and they have gone to the same topflight colleges. Martin Beitler, of Franklin Square, Long Island, graduated from the University of Pennsylvania before enrolling at St. George's, on Grenada. "When you come down here, you have a big chip on your shoulder," he says. "You think, 'I deserved to get into an American medical school. It wasn't fair that I got rejected and others got accepted.' Then, down here, you discover there are a lot of people just like yourself, people of the highest qualifications who also got rejected back home." Mildred Farmer, a Wellesley graduate from Allentown, New Jersey, now attending St. George's, echoes his remark. "Everyone knows that there's an element of luck about getting into medical school and that sometimes the people who don't get in

Photograph, left: Mesopotamia/Bill Kelly.

“...Students complain of loneliness and hardship.

are just as good as the people who do get in,” she says.

But if some of these students ended up in the Caribbean because of poor luck, many did not. The majority were rejected by American schools because their scores weren’t high enough on the M.C.A.T.’s or because they had mediocre grade-point averages in college. Louis Stimmel, from Wayne, New Jersey, is such a student. He was graduated from Fordham and is now attending Ross University, hoping to become a cardiologist. “I didn’t get into a U.S. school, because, like many kids, I just didn’t take college seriously the first two years. So, although later on I did, my overall average wasn’t high enough,” Stimmel says. “I only got serious about college in my junior year.”

Tropical studies: *Students at St. George’s practicing on one another.*

Stimmel is just 22, and, like most students in U.S. medical schools, has come directly from college. There is another type of student at the Caribbean schools—the older student who has been working in a field allied to medicine.

Stephen Barninger, from Harrisburg, Pennsylvania, is 34 years old and was working as the county coroner in Perry City, Pennsylvania, until he enrolled at A.U.C., on Montserrat. “We people who have been out of college and working for some years are discriminated against back home,” he says. “The medical schools prefer to take people who don’t know which end of a stethoscope is up.”

Joe Sciammarella, 28, from Lindenhurst, Long Island, worked as a physician’s assistant in a hospital until entering A.U.C. “People like me don’t do so well on the M.C.A.T.’s,” Sciammarella says. “The M.C.A.T.’s are geared for a science major in his third year of college, a guy who hasn’t had to work while going to school and who hasn’t done anything but cram.”

The Caribbean schools say they are deluged with applications. St. George’s claims it gets about 2,500 applicants for its 350 places. Even a school with no track record gets more applicants than it can accept. Grand Turk University, which is about to open, says it will take only one out of ten people who apply. St. George’s students averaged between 3.1 and 3.25 in college and got a mean score of 8 on the M.C.A.T.’s, according to a school official. Ross says that *his* typical medical student had a grade-point average of more than 3.0 in college.

One thing about these students is certain: They are powerfully motivated to go to medical school. Stimmel points out, “I’ve never suffered as I’ve done here. The loneliness. The deprivation. The isolation. There’s nothing to do on this island except study.” Adds Farmer, “You feel so deprived when you’re here. Even the food gets you down. The supermarket often runs out of crackers. Or soup. You have to shop in the outdoor market for produce.” But the students stick out all the hardships. “It’s worth it—or it will be if we become doctors,” says Stimmel.

But will they? Standards for becoming a doctor vary from state to state, but New York will issue a license to a foreign-educated student if: The student earns a degree from a school that’s recognized by the country in which it’s located and has a program at least 32 months long, *and* the student completes three years of graduate training in the United States, *and* the student passes both a proficiency exam, the Educational Commission for Foreign Medical Graduates (E.C.F.M.G.), and a licensing exam, the Federated Licensing Examination of the State Medical Boards.

Over the years, the state has not independently looked into the quality of instruction at foreign schools. Graduates of Guadalajara, for example, moved into the New York system without much commotion. But with the proliferation of foreign schools where English is spoken, the Department of Education decided to take a more active role—and sent out the fact-finding team last winter.

OF ALL THE CARIBBEAN schools, the class act is St. George’s University, on Grenada. It has the brightest students, the most distinguished faculty, the most up-to-date equipment. St. George’s students do exceptionally well on the E.C.F.M.G. In 1981, 84 percent of the St. George’s graduates who took the exam passed it. (The only overseas school with a higher passing rate—100 percent—was Sackler School of Medicine, in Tel Aviv.) That same year, 52 percent of the students from Guadalajara passed, while only 49 percent of those from Ross University and A.U.C. made it. St. George’s slipped a bit last year, with only 74 percent of its students passing the E.C.F.M.G. But this still put the school well ahead of all other foreign medical schools except Sackler and Université Libre de Bruxelles, in Belgium.

St. George’s students do well on another exam for foreign-trained students—the Medical Science Knowledge Profile (M.S.K.P.)—given at the end of the basic-science years. In 1981, two St. George’s students received perfect M.S.K.P. scores of 72, the first in the exam’s two-year history. Scoring well on the M.S.K.P.’s often enables a student to transfer to an American medical school—and thus be assured of re-entering the American medical system. In 1980, 74 St. George’s students transferred to U.S. schools. In 1981, 78 students transferred. Last year, 110 students did.

If some of the St. George’s students sound like whiz kids, some of the faculty sound even more impressive—especially the visiting faculty. St. George’s has been able to attract, for brief lecturing stints, such world-renowned scientists and clinicians as Sir Douglas Black, president of England’s Royal College of Physicians; Sir Richard Bayliss, who was Queen Elizabeth’s chief physician until his retirement, in 1981; Dr. Roy Greep, formerly at Harvard; Dr. Keith Taylor,

‘I’ve never suffered as much as this,’ said one. . .”

Barnett Professor of Medicine at Stanford; and Nobelist Linus Pauling.

Many of these visiting teachers come because the vice-chancellor of the school is Dr. Geoffrey Bourne, a noted scholar who was previously the director of the Yerkes Primate Research Center of Emory University, in Atlanta, Georgia. Modica lured Bourne, 73, who was due to retire, by promising him both a school to head and an idyllic community in which to head it. Of course, life on Grenada wasn’t idyllic. A year after Bourne took over as vice-chancellor, the government of Eric Gairy was overthrown. While Gairy was off the island, Maurice Bishop led 45 men in an attack on the barracks of Gairy’s 200-man army. Three men were killed, and the revolution was over.

Bourne recalls that on the night of the coup he and the rest of the administration of the medical school were terrified. The rebels had announced that Grenada would have no truck with “foreign imperialism.” Would they try to shut down the school? Nationalize it? Attack the students or faculty? Bourne, a friend of Jimmy Carter’s (his son Peter was a Carter adviser), used the school’s telex to keep the U.S. State Department informed of events. But he also called Bishop with congratulations early in the morning of the takeover.

Bishop, equally diplomatic, told Bourne the school could continue to operate. Since then, relations between the school and the government have been cordial. Bishop from time to time goes on the radio to denounce American imperialism. But he has nothing but kind words for the medical school financed by capitalist entrepreneurs from America. “It provides an opportunity for Grenada to help in the training of medical doctors—some of whom will be of service in various parts of the world, not just in the United States,” he told me in an interview in January. “It assists in our general concern with promoting friendship around the world by giving a whole range of different people the opportunity to live in Grenada. And it brings direct material benefits—there is the 100,000 U.S. dollars a year provided for medical equipment for the hospital here, and the $75,000 that goes to the government directly. There is also the spinoff effect on the economy. The many students living here are renting homes, buying food, going out for entertainment to restaurants, discotheques.”

Grenadian signpost: *Seeking a route back.*

Over on Dominica, Prime Minister Mary Eugenia Charles sounds a bit more critical of her island’s medical school. According to the agreement between the government of Dominica and Robert Ross, the school buildings will become government property after 50 years. “But *those* buildings!” says the outspoken prime minister. “I told Mr. Ross that in 50 years the buildings *he’s* putting up will be all rotten.”

Nonetheless, Charles concludes that the medical school is useful. “There is a seep-down effect,” she says.

CLEARLY, THE CARIBBEAN MEDICAL schools are good for the economy of the Caribbean. But are they good for Americans? Should their graduates return to the United States and practice medicine here? That’s what the New York State Department of Education has set out to determine by paying site visits to the foreign schools.

The decision to do so infuriated the medical establishment. Dr. John A. D. Cooper, president of the Association of American Medical Colleges, called it “inappropriate,” and Dr. Ephraim Friedman, of the Associated Medical Schools, said it was “unprecedented and potentially dangerous.” The establishment would like to see these medical schools ignored.

But “the students from these Caribbean schools are in our New York hospitals already,” says Don Martin, of the state’s investigating team. “By going down to look over their schools, what we’re doing is seeing to it that patients in New York are protected, that these students have the level of competence to keep our New York citizens safe.”

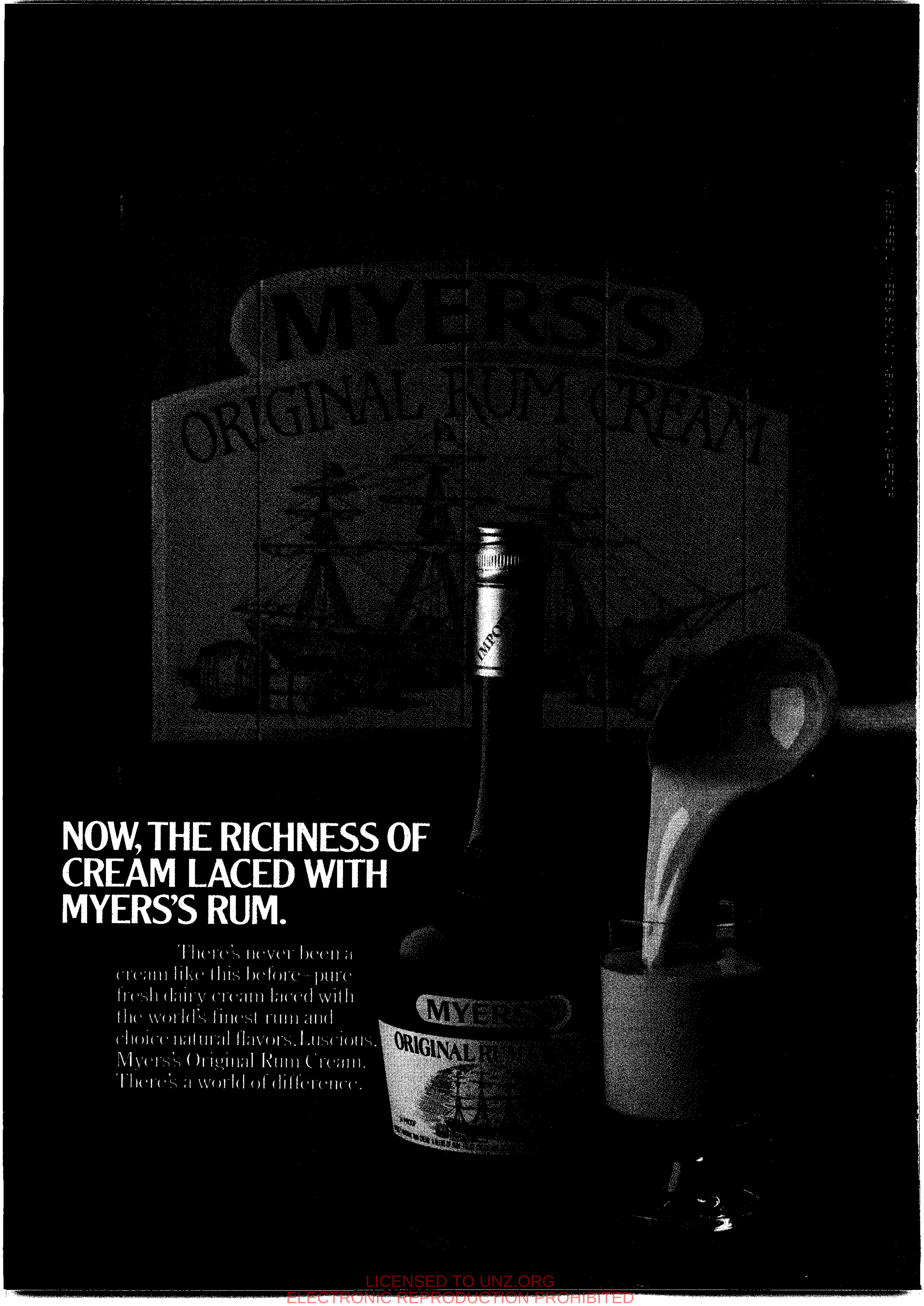
So far, the team has visited three foreign medical schools. It has just issued its approval of the first one it looked at—the Universidad del Noreste, in Mexico. Administrators of the various Caribbean schools are ecstatic. In *The Rejected Medical School Applicant,* a guide to foreign medical schools written by Dr. Carlos Pestana, of the University of Texas Medical School at San Antonio, Noreste is called “mediocre.” “If New York’s approved *that* place, they’ve got to approve us,” says Dr. James Cassidy, the dentist who is vice-chancellor of Ross.

But even if they obtain New York State approval, the new Caribbean schools—and, indeed, all foreign medical schools catering to Americans—face uncertain futures. Various government advisory groups have been urging that Americans be discouraged from going to medical schools abroad and that programs easing the return of foreign-educated students be discontinued. There’s concern that the United States will soon have too many doctors. The Graduate Medical National Advisory Committee recently predicted a glut by 1990. And close observers of the medical scene claim that within a few years there will be too few hospital-residency slots for the graduates of U.S. medical schools; graduates of foreign schools will be out on a limb.

For the time being, though, New York still seems to need more, rather than fewer, residents and doctors, and the Caribbean graduates are finding a welcome.

“We couldn’t be more pleased to have them,” says Methodist Hospital’s Larkin. Even the executive director of the Associated Medical Schools of New York, Frank Jones, concedes that “places like the South Bronx, Bed-Stuy, and Harlem are short of doctors and will be for a long time to come.”

If and when the glut does arrive, the schools will probably go the way of other Caribbean boom-into-bust investments, most notably sugar. The students and the faculty will depart. The tiny ill-equipped hospitals will cease being modernized. The rain forests will reclaim the dormitories, and tropical storms will lay waste to the laboratories. But that time hasn’t come yet, and next month, Ross, A.U.C., and St. George’s will be graduating, all told, about 270 eager-eyed men and women, many of whom are well on their way to becoming doctors in the United States. ■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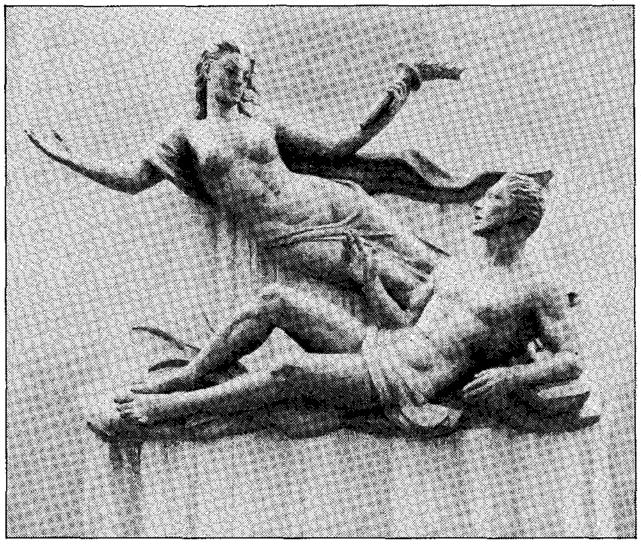
NOW, THE RICHNESS OF CREAM LACED WITH MYERS'S RUM.

There's never been a cream like this before—pure fresh dairy cream laced with the world's finest rum and choice natural flavors. Luscious. Myers's Original Rum Cream. There's a world of difference.

STEPHEN SWID



Sculpture adorning the shuttered Madison Avenue branch.

MARSHALL COGAN

The Nasty Fight For Sotheby's

By Jeffrey Hogrefe

IT WAS VALENTINE'S DAY, AND THE tables were laid with heart-shaped cookies, but otherwise the annual meeting of Sotheby Parke Bernet on London's New Bond Street was much like many other such meetings over the 239-year history of the renowned art-auction house. After the usual formalities, the directors and shareholders settled down to a presentation of works to be offered by the house in the coming months. There were tribal treasures and pieces of medieval armor, not to mention works from the H. O. Havemeyer collection of Impressionist and modern paintings, which were expected to bring over $10 million when put up for sale at the New York branch in May.

The irony is that the directors could have included among the pricey images a shot of the Sotheby's headquarters, for the firm itself is on the block. Sotheby's prospered in the 1970s to the point where, with offices in 56 cities and 27 countries and annual sales of up to $600-million, it dominated the international auction trade. But in recent years, the firm has stumbled badly, and now finds itself fighting for survival. To make matters worse—at least to the management of Sotheby's—the people most determined to bail out the venerable firm are a pair of Americans who make their money in carpets and office furniture, people of whose credentials Sotheby's doesn't approve. "Unacceptable," snapped one of the firm's British directors, as if blackballing an applicant to a men's club.

When Marshall Cogan and Stephen Swid, co-chairmen of the New Jersey-based Knoll International Holdings, Inc., and already Sotheby's largest stockholders, made a bid of close to $100-million for the rest of the company last week, London fired back that the offer was "wholly unwelcome." The Sotheby's board announced that it had "been unable to identify any areas of synergy between the two companies." Added the public-relations director of Sotheby's New York office, "The problem is not with the takeover, but with these individuals."

ON THE FACE OF IT, THERE should be nothing unusual about a takeover battle, even in the rarefied art and auction world. What makes this particular attempt at union remarkable is the vigor with which the auction house is resisting what would seem to be an attractive chance for salvation. Cogan and Swid are established businessmen who have proved themselves adept at rescuing ailing operations, most notably Knoll International, the prestigious furniture-design firm, which they bought six years ago and is now a solidly profitable company. Beyond that, they are themselves collectors and are generally well regarded in the New York art world. Swid is a vice-chairman of the Business Committee at the Metropolitan Museum of Art, and Cogan belongs to the influential Architecture and Design Committee

Photographs: left and right, Barry Swaebe; center, Richard Pan.

“. . .Roughly 95 percent of the top European staff has

at the Museum of Modern Art. Both are advisers to the Solomon Guggenheim Foundation and directors of the American Friends of Israel Museum. “Very bright, and very important” is the way Ashton Hawkins, general counsel of the Metropolitan, describes them. Yet Gordon Brunton, Sotheby’s chairman, has no use for them. “If we have to play a real tough American game with these guys, we will,” he says. Graham Llewellyn, Sotheby’s chief executive officer, declares without a trace of humor, “I will blow my brains out if we don’t succeed.”

Whoever wins the game, it is not likely to be a long one. Sotheby’s, like all auction houses, makes most of its money on commissions from sales of objects it does not own. And the public image of a house is crucial to the continued flow of precious material. A prolonged takeover struggle could only shake the faith of collectors, who might just as easily sell through Christie’s, which Sotheby’s outstripped in the 1950s as the world’s leading art auctioneer but which has now regained the lead. “All we need,” explained a Sotheby’s staffer, “is to have one collector’s wife say, ‘Honey, I read Sotheby’s is in trouble, let’s stay away,’ and we lose lots of business.”

THE ORIGINS OF SOTHEBY’S takeover problems lie primarily in the firm’s heady and rapid expansion. In the late 1950s, it was a relatively small private operation. But under the leadership of Peter C. Wilson, the chairman from 1958 to 1979, it grew enormously. Wilson oversaw the purchase of New York’s Parke-Bernet Gallery, in 1964, and when some of the Americans complained, Wilson retorted, “How do you think we felt when Ford conquered our auto industry?” Wilson also approved the expansion of the New York branch to include an ultramodern salesroom on York Avenue—although, according to one former director, he did so without sufficient financial analysis to show that it was practical. (“Damn the expense,” said Wilson at the time, “we’re sitting on a gold mine.”)

When Wilson retired, he tried to continue running the firm through his cousin, the earl of Westmorland. But the senior directors, who had been held in check by Wilson, began bickering among themselves. Meanwhile, sales volume rose by more than 30 percent between 1980 and 1981, but profits actually decreased. Sotheby’s stock, which had reached a high of $13.25 per share, at one point dipped as low as $4.45. And long-standing resentments between the staffs of the New York and London offices grew so bad that New York began selling works without even notifying the home office.

Gordon Brunton was brought in last year to stabilize the situation and end the internal squabbling. Brunton is not an art auctioneer himself, but he does have considerable experience in takeover matters. As president of the Thomson Organization, the English communications and petroleum giant, he negotiated its 1981 sale of the *Times* of London to Rupert Murdoch, and he is clearly concerned about Sotheby’s future, having spent a year without pay trying to keep it in business. (Some Londoners close to the affair suggest that Brunton is motivated at least partly by a desire for a knighthood. “You know,” says one, “saving old treasured institutions and promoting exports is very important. It wouldn’t look good if he sold Sotheby’s to New Jersey.”)

We have moved.
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Catalogues and auction information are available at
Sotheby’s International Realty
974 Madison Avenue at 76th Street
Sotheby Parke Bernet,
1334 York Avenue at 72nd Street

Target: *Cogan and Swid have said they would reopen this New York salesroom.*

DESPITE BRUNTON’S EFFORTS, however, Sotheby’s in 1982 lost money for the first time in nearly four decades, reporting a deficit of about $3.6 million. As a result, it was forced to cut its staff and facilities drastically. Over 400 art experts and administrators were laid off, and four salesrooms in the United States and Britain were closed. The most dramatic cutback was the closing of Sotheby’s offices on Madison Avenue, across from the Carlyle Hotel. The move, according to one staffer, resulted in “millions in lost sales,” but the symbolic cost to the firm in public confidence has undoubtedly added to the total. “It had to be done,” explains Brunton. “People had stopped buying refrigerators and they had stopped buying art. We had to get this bloody thing on the road.”

Brunton seemed to believe from the start that, in addition to cutbacks, a takeover was the only sure way to restore Sotheby’s long-term profitability. And shortly after he stepped in, rumors began to appear in the press that the firm would be sold to buyers ranging from *Penthouse* publisher Robert Guccione to American Express to S. Pearson, the British financial house that owns Madame Tussaud’s waxworks. The rumors couldn’t be confirmed, but the price of Sotheby’s shares moved erratically during most of last year, indicating heavy buying. And late last fall Brunton himself admitted that the firm had entered into discussions with a number of unidentified “interested parties.”

Brunton clearly wanted to pick his own party, but Sotheby’s was remarkably vulnerable to unfriendly assault. Only 17 percent of the stock is actually held by members of the Sotheby’s staff, and only 6 percent is in the hands of directors. The rest is widely scattered—except for the 14 percent bought last December by Marshall Cogan and Stephen Swid, or “those young fellows from New Jersey,” as Graham Llewellyn likes to describe them.

Cogan, 45, and Swid, 42, are actually

Photograph by Richard Pan.

threatened to quit if the takeover should go through. . ."

not from New Jersey. They both live in spacious Park Avenue apartments furnished with the Mies van der Rohe and Marcel Breuer classics marketed by their Knoll subsidiary. Their walls are hung with Picassos, Pollocks, Rothkos, and Gorkys. From their penthouse offices in the Citicorp Building, they can, however, *see* New Jersey—and on a clear day the view extends as far as leafy Saddle Brook, the headquarters of their G.F.I./Knoll International Holding Company, a manufacturing conglomerate with sales last year of more than $300 million.

Cogan and Swid's pursuit of Sotheby's has been carried on with smooth professionalism. Until they made their formal bid for the outstanding shares, all public communications were handled by Kekst and Company, the high-priced public-relations firm and takeover specialist that represented the Martin Marietta Corporation in its fight against Bendix last year. Both men are takeover veterans and have salvaged several money-losing companies. (Cogan was a member of the original team that made what is now Shearson/American Express.) And to assist them in this particular undertaking they enlisted Lord Harlech, who, as David Ormsby-Gore, had served as British ambassador in Washington and has agreed to sit on the new Sotheby's board if Cogan and Swid succeed.

Harlech is no stranger to the art world, or to Sotheby's. Indeed, he mediated the merger of Sotheby's with Parke-Bernet. And his father-in-law, Ralph Colin, is a New York attorney who did extensive work for William Paley at CBS and has been involved in two legal encounters with Sotheby's—once when it took over Parke-Bernet, and more recently on behalf of the Art Dealers Association of America in a dispute over fees charged by the auction house.

'Intimidating': *Chairman Gordon Brunton finds the American credentials lacking.*

At the time the Americans made their bid last week, the price of a Sotheby's share stood at $7.45. Cogan and Swid offered to pay about $7.90 a share for all the outstanding stock in the firm, and within a day of the bid announcement, the price had risen to just over $8. To bring their present holdings up to the 51 percent required for control of the firm, the Americans will have to secure 37 percent of the outstanding shares. But they say that they hope to get as much as 90 percent, which would allow them to force out minority shareholders and bring Sotheby's into the G.F.I./Knoll orbit as a wholly owned subsidiary.

Cogan and Swid have not gone into much detail publicly about their plans for Sotheby's, but they insist that the recent cuts in overhead were motivated by short-term considerations. "The single thing that has hurt Sotheby's is mismanagement," says Cogan. As one step toward recovery, they have indicated that they would reopen the Madison Avenue offices. Beyond that, they have proposed offering bonuses and profit sharing to staff experts.

Nonetheless, roughly 95 percent of the firm's art staff in London and on the Continent—about 130 people—have threatened to quit in the event of a takeover. But the rebuffs to their proposals do not seem to have discouraged the Americans. According to a source close to the pair, Cogan and Swid have joked to friends that they got a similar reception when they went after Knoll. A highly influential force in the modern-design movement, Knoll had nevertheless been a money-losing operation for years before the two turned it around. The designers and administrators in the company threatened to leave—and some did, only to return within months after Cogan and Swid came in. "They made the firm run smoothly and profitably without interfering in the daily operation," explained one of Knoll's designers.

Gordon Brunton finds no solace in such examples, and remains vitriolic toward Cogan and Swid. Describing an early meeting with them, he said recently, "I told them they'd made a mistake. There is no mutual cooperation between G.F.I./Knoll and Sotheby's. They manufacture felt and furniture. We auction art."

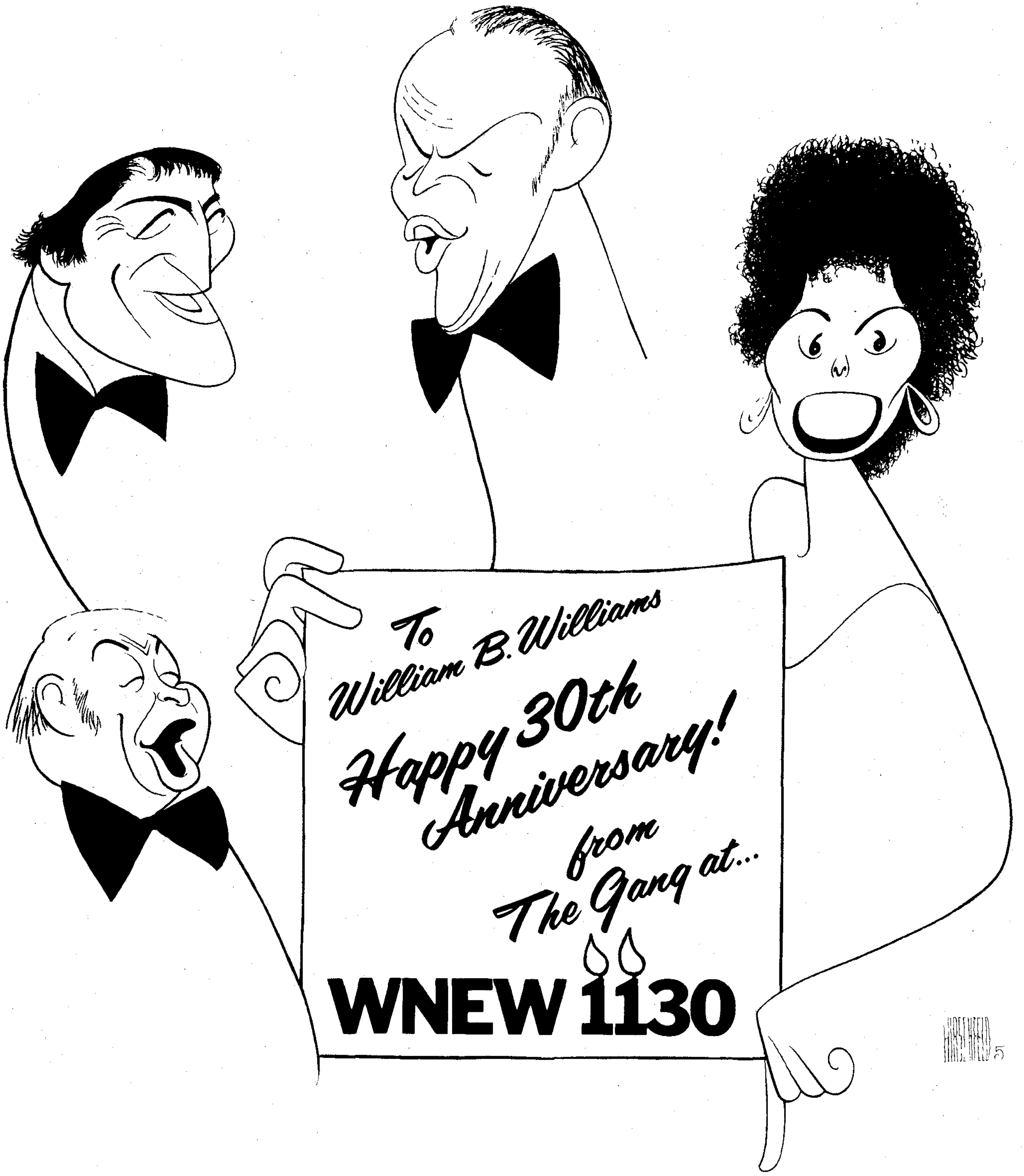
Brunton may have misjudged both his market and his opposition. Art sales had softened before he took over, but the art market, as Conor Fahy, a London financial analyst specializing in auction houses, points out, is supported by "a handful of very rich international clients usually unaffected by recessions." Past recessions have been deep, notes Fahy, "but very short-lived. Trading soon picks up."

THAT SEEMS TO BE WHAT Sotheby's American suitors are betting on. But Brunton, while "not opposed in principle to a constructive association with an appropriate company," shows no sign of adding them to his list. "Messrs. Cogan and Swid," declares the chairman, "say they have great respect for our art experts. Great respect for the name Sotheby's. But they have no respect for the management. *I* am the management. What do you expect me to say to them?"

Whatever Brunton might have to say at this point, Cogan and Swid are not likely to be particularly interested. Cogan describes the Sotheby's response to their bid as "chilling, intimidating, and scary. They are unbalanced men, and we intend to fight this with all our resources and capabilities."

The Americans' timetable calls for victory by early May, just in time for the scheduled sale of the Havemeyer collection in New York. The closeness of the dates, says Cogan, is "fortuitous." ■

Photograph: U.P.I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Romantic Weekends

SPRING TRAVEL BY JENNIFER CECIL

EVERY NEW YORKER HAS A FANTASY OF THE romantic country weekend—the charming eighteenth- or nineteenth-century inn, with its polished floorboards and amiable hosts, candlelit dinners, bouncy, quilt-covered beds. Ideally, a mid-Friday-afternoon departure from the city ought to get you there in time for pre-dinner drinks, and the return journey on Sunday shouldn't be so horrendous that it erases the weekend's joyful ease. Nor should the tab send you straight to the cash machine once you hit town.

Alas, the fantasy is hard to realize. Many cozy inns are too far away for a weekend's round trip, too formica'd—or too expensive. On the following pages, *New York* presents eleven beguiling small inns, close enough (all but one lie two and a half hours or less from midtown) and reasonable enough (all but two cost $65 or less for a couple, plus tax) to suit.

But be forewarned: Those whose romantic yearnings may be crimped by shared bathrooms and the presence of other guests in the parlor or opening and closing bureau drawers next door may want to look elsewhere. The older and more comely the inn, the fewer amenities, so expect intimacy—not soundproofing—in the pre-Revolutionary buildings.

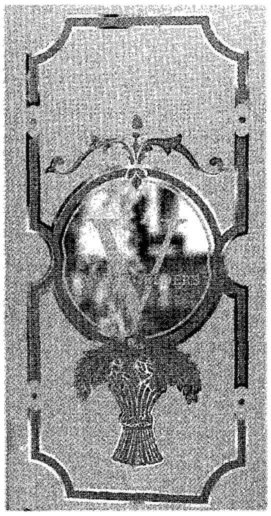
For the most part these are bed-and-breakfast *inns* (no dinner served; the owners live elsewhere, or if they live on the premises, they do so in private quarters). But included are two *traditional* B.&B.'s; in these, you live in the family home, treated like an honored relative, sleeping in the guest room.

Do reserve well ahead. These eleven inns have fewer than 110 rooms. Also, let your host make dinner reservations when you book, even if you plan to eat where you sleep.

A bedroom at Barley Sheaf Farm, a venerable (1770) stone inn in Bucks County, Pennsylvania.

PHOTOGRAPHED BY TED HARDIN

That old-fashioned inn, the Golden Eagle, became that old-fashioned store, Vandergelder's, in the movie Hello, Dolly! *The inn's etched-glass double-front-door panels are reminders.*



THE GOLDEN EAGLE INN

Garrison's Landing, New York

A SONOROUS TUG BLAST COMPELLED us to stop unloading the car at city tempo—double time—and to look up and out over the majestic Hudson. From that twilight arrival, the river dominated our visit to two small inns hugging the eastern shore of the Hudson Highlands, those notched and rounded hills flanking the river between Bear Mountain and Storm King, 50 miles from New York.

Each inn is only a longish block from a stop on Metro-North's Hudson Line; each faces a grassy town park with an octagonal gazebo and slat benches right at the water's edge. But the two inns differ in attitude and amenities. We opted first for a stay at the Golden Eagle.

Every one of the five monochromatic bedrooms in this three-story pink-red brick Federal-style building (circa 1848) provided a setting of breezy glamour. Geraniums and impatiens cascaded from hanging pots and window boxes between the white columns on the second-floor porch—a porch that, with its cushioned white wicker, invited lounging, sun-over-the-yardarm conviviality, river reveries.

In our spacious room, fearlessly color-coordinated by hostess Stephanie Templeton, the yellow-and-tangerine wing chair complemented the bold floral fabric swathing the windows and king-size bed. We had some reservations about the rather dingy bathroom shared with the occupants of the Rose Room, across the hall, but they were mitigated by several grace notes: the marble fireplace, the petunias and salvia planted below our balcony windows, a basket of ferns and daisies on a yellow-draped table, and the tall ceramic lamps on the tiered bedside tables that made reading in bed a treat, not a feat.

Host George Templeton summoned us downstairs at about six for Chablis and cheese and a look around the parlor, which became Horace Vandergelder's store in the 1969 film *Hello, Dolly!* (Indeed, the town of Garrison's Landing still looks like a stage set.) Next morning, George furnished our breakfast—Pepperidge Farm croissants and grapefruit halves topped with strawberries.

Lost in languor on our balcony, we were tempted to stay where we were, staring at the river. But the Hudson Highlands offered so many possibilities. We could do any of them in less than a half-hour drive. Hike 1,420-foot Bull Hill, for instance, or neighboring Breakneck Ridge, just north of Cold Spring on Route 9D, for an overview of a scene that has changed very little since Henry Hudson rounded West Point in the *Half Moon* in 1609. Or we could explore the Audubon Sanctuary at Constitution Island Marsh by canoe, guided by Jim Rod (914-265-3119). Or head two and a half miles south of Garrison to Manitoga nature center, the moss-roofed retreat created by industrial designer Russel Wright. Elegant Boscobel, a studiously restored Federal mansion, is just south of Cold Spring, where 40 antiques dealers crowd Main Street Wednesday through Sunday. At the Garrison Golf Club (914-424-3604), the Robert Trent Jones course offered a sweeping highlands view along with its eighteen holes.

The Templetons told us they'd lend experienced paddlers their canoe. But we spent the day contemplating the river from the four-stool, beer-only bar at the back of Guinan's store, where we'd cheered on John Guinan and two other dart fiends the night before.

For dinner we drove to Plumbush (914-265-3904), a mansion with Victorian flourishes and an enviable reputation. The frozen Grand Marnier soufflé was the high point of a vaguely Swiss meal ($23 prix fixe) beginning with chilly appetizers (beef and mushrooms, mussels and cucumbers) and followed by veal in a creamy mushroom sauce and baby rack of lamb—clatteringly produced at somewhat unnerving speed. We might have been better served at noon under an umbrella on Plumbush's capacious porch.

Rates: Friday through Sunday, the four rooms with private bath are $65 a night, double occupancy; Monday through Thursday, they're $50. Friday through Sunday, the two rooms sharing a bath are each $55 a night, double occupancy; Monday through Thursday, they're $45. A Continental breakfast is included.

Directions: The Golden Eagle Inn, Garrison's Landing, New York 10524 (914-424-3067), is about 55 miles from New York, an hour-and-fifteen-minute drive via the Palisades Parkway. At Route 6, turn right across the

From the Golden Eagle's porch, consider the biking, golfing, canoeing, and antiquing you can do in the Hudson Highlands.

Bear Mountain Bridge and promptly left onto Route 9D. Drive four and a half miles to the junction of Route 403 and PC12. Turn left—west, toward the Hudson—onto PC12. At the first stop sign, turn left, over a small bridge, then turn left and go 75 feet, then right to arrive in front of the inn. *By train:* Expresses on Metro-North's Hudson Line (532-4900) reach Garrison in about an hour and fifteen minutes. Tickets cost $6.05 one way.

HUDSON HOUSE

Cold Spring, New York

"Looks like a Laura Ashley museum," said one guest, grinning, as he tucked a blue-flowered napkin into his green linen pants at breakfast. Well, yes. Except for the new taupe clapboards, this simple three-story inn has changed little outside since it was built, in 1832, to lodge passengers on the paddle-wheel steamer run between New York and Albany. But inside, Mary Pat Bevis, who bought what was in 1980 a raunchy hangout full of military memorabilia, has exorcised the past, artfully mixing materials usually associated with motels (like fake beams) with flowered cotton prints, quilted wall hangings, the occasional artifact.

A turn of the key in the heart-shaped iron lock admitted us to a blue-and-white-sprigged bandbox of a room. There was a pine armoire and a stained-pine dresser on the beige wall-to-wall carpeting. An heirloom patchwork quilt took the glare off the crisp white seersucker tucked around the firm mattress. The white iron bedstead glittered with brass finials. A worn slat door opened into the white-and-blue bath. And so it goes throughout Hudson House, where the bedside lamps are wine bottles stippled beige and blue to resemble stoneware jugs, and all the baths are private.

Our visit pre-dated the May 1 debut of the garden restaurant planned for the lee side of the inn, and the riverside porch was already filled with sun-warmed lunchers. What to do for lunch, then? On deep-set dormer windowsills in our third-floor room we munched takeout tuna and watched a mallard flock paddle in the wake of an enormous barge plowing upstream. We were content to be lazy, knowing that all of the Hudson Highlands' pleasures were available to us, if the spirit moved us.

We had dinner downstairs in the southernmost of three candlelit dining rooms. The floodlit gazebo gleamed through curtained French windows. An ersatz-pewter relish set with sweet and sour condiments foretold that the menu would be Early American: pumpkin soup, cider chicken, and Putnam pot roast. (Entrées, $9.50 to $15.) A brisk New England chowder with clams, scallops, and mako shark was more arresting than the thinly sliced pot roast accompanied by scalloped potatoes and spaghetti squash. Having devoured home-baked apple bread, we bypassed fresh-blueberry pie to take our calories straight and liquid in Irish coffee before the fire in the small lounge facing the Half Moon Bar.

Rates: The fourteen rooms (all with private bath) are $65, double occupancy; one suite composed of two connecting rooms and one bath is $100. Continental breakfast is included.

Directions: Hudson House, 2 Main Street, Cold Spring, New York 10516 (914-265-9355), is about 60 miles—less than two hours—from New York via the Taconic Parkway. At Route 301 turn west, continuing straight almost to the train tracks. Curve left and then right over the tracks, back to Main Street, where you take another left to Hudson House, on your right. *By train:* Expresses on Metro-North's Hudson Line (532-4900) reach Cold Spring in about an hour and twenty minutes. Tickets are $6.05 one way.

The rather impressive breakfast—Cheddar-cheese frittatas (and sometimes there's venison)—at Baker's, a Revolutionary War–era farmhouse in the Shawangunk Mountains.

BAKER'S BED & BREAKFAST

Stone Ridge, New York

B&B.'s—the intensely personal kind, with owners, kids, pets, and guests under the inevitable shingled roof—are proliferating in Ulster County's Rondout Valley. Among several within sight of Mohonk Mountain House, two stone beauties—Baker's and Captain Schoonmaker's—should delight devotees of the genre and convert a few skeptics. But those averse to cooking aromas, rewiring anecdotes, and other people's sighs and whispers had best remain on the mountain.

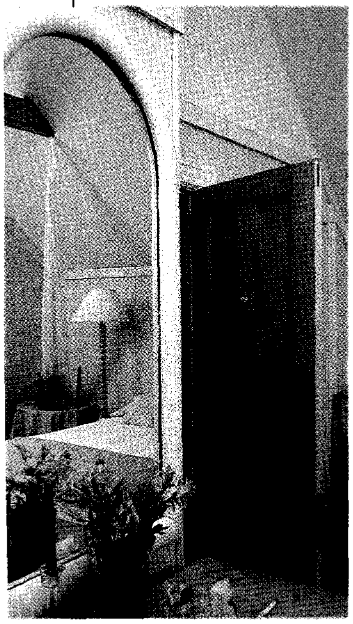
At Baker's, the nearest dip is the steaming hot tub on the scenic south side of the 1780 stone farmhouse. Surrounded by weathered planks, blooming geraniums, and floppy pillows, this sybaritic soak is in piping contrast to the more Nordic spring-fed pond just down the hill.

These amenities reflect the sensibilities of artist-teacher (and sometime antiques dealer)

Rope beds, ladder-back chairs, nineteenth-century pitchers are Baker's style.

Innkeepers Renée Isacoff, Garry Jackson (middle), and John Daniels in the tower room of the Country Inn, the 200-year-old Southampton farmhouse they have just opened to lodgers.

Country posh at the Country Inn. On the cover there's a look into another Country Inn bedroom.



Fran Sutherland and her husband, Doug Baker, a biology professor. So do the impressionistic paintings—Fran's—and fine American country pieces that furnish their English-built dwelling. A pair of handsome settles, cupboards gray and red, pine tables with satin finishes, and a museum's worth of pickle crocks and whiskey jugs nonchalantly coexist with comfortable sofas and flame-stitch-covered Queen Anne–style wing chairs in the two white-plastered sitting rooms.

Fran was plumping a nineteenth-century flat-bottom basket with dried spearmint in the very country kitchen when we arrived. We followed her past breakfast *and* dining rooms (more glowing tables, dried-flower arrangements, ladder-back chairs) to the second floor. Homespun coverlets in Rembrandt colors, each with contrasting feather pouf, mantled the old rope beds (extended to accommodate modern mattresses) in the five ivory bedrooms that share two baths. A spectrum of woods, from bisque-colored birch rockers to hennaed mahogany bureaus, kept the mood provincial. An iron candle lantern moved slightly in the breeze from our open window, between whose muslin curtains the Shawangunk Mountains could be seen. (For restaurants and other pleasures of the region, see Captain Schoonmaker's.)

Stereophonic trumpet voluntaries accompanied breakfast before the fire next morning—and deservedly so. We proceeded from orange juice to apple slices melting in syrup from Baker's maples to shirred eggs under a Cheddar sauce, accompanied by orange-scented rye. A pause then while Doug panfried venison medallions, which went very nicely with puffy cream-cheese-filled yeast rolls. Then coffee, cup after cup of it. A definite 10—for the breakfast and for this most gratifying of B.&B.'s.

Rates: The five rooms (sharing two baths) are $48 a night, double occupancy. Breakfast is included.

Directions: Baker's Bed & Breakfast, R.D. 2, Box 80, Stone Ridge, New York 12484 (914-687-9795), is 90 miles from New York, about a two-hour drive. Take the New York State Thruway (I-87) to Exit 18 (New Paltz), and head west on Route 299 to Route 32 in downtown New Paltz. Turn right onto Route 32, heading north, and go to Route 213. Turn left onto Route 213, heading west, and go past High Falls to Route 209. Turn left. Take the second left off Route 209 (one mile), onto old King's Highway. Continue about 500 yards to Baker's.

CAPTAIN SCHOONMAKER'S BED & BREAKFAST

High Falls, New York

BUILT IN 1760 BY CAPTAIN FREDERICK SCHOONMAKER, REVOLUTIONARY OFFICER . . . FORTIFIED AND USED AS A PLACE OF REFUGE DURING THE WAR, reads the state's historical marker. The fireplace wall is all that remains of the original façade; the stone cottage is now mostly sheathed in ivory clapboard.

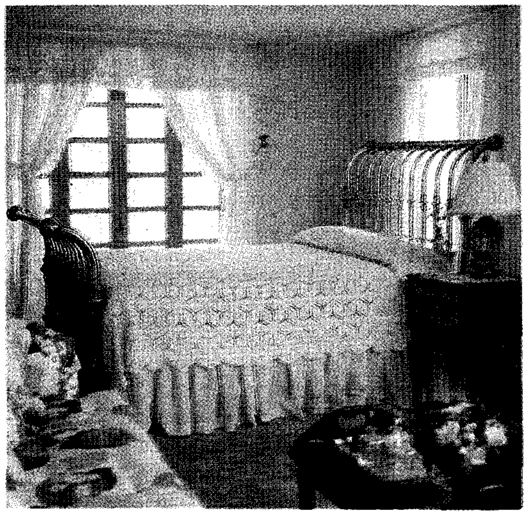
On the crisp afternoon we arrived, Schooner, the golden retriever, led us up the slate walk and under the low-linteled door. We startled our hostess, Julia Krieg, in mid-vacuuming; unfazed, she offered wine as a post-thruway restorative and helped hoist a satchel up the narrow, tulip-stenciled stairs. Then she took us up another step into our room, to rest under a steeply sloping plaster ceiling. (Its antique pitch turned out to be a charming nuisance; the fluted overhead fixture nearly claimed a scalp. But the burgundy pacified.) There was a TV on the green blanket commode, a lifetime assemblage of greeting cards in the oak chest, ancient bottles on the deep windowsill, a hyacinth motif throughout. Candles, candles everywhere; a match transformed the room. Logs crackled, and the whine of passing cars receded to a whisper. We shared a bathroom with guests in two tiny but loftier bedrooms across the hall.

Breakfasting at the cherry dining-room table, we tucked away grapefruit juice, fruit compote under rainbow sherbet, scrambled eggs, bacon, and toast, not to mention flaky apricot strudel and a walnut-apple-and-raisin ring still dripping glaze—all baked by Julia that morning. Host Sam Krieg, a biology professor at SUNY, New Paltz, and son Todd ate with us, pausing from their renovation of the old barn on the grassy banks of the Coxing Kill below. (Three bedrooms overlooking a small falls will be ready by June, when Sam will offer sojourners sailing lessons aboard his cherished 1939 Hinckley sloop, now moored at Kingston's redeveloping riverfront—see Delamater House.)

The scenery invited lunching outside, and indeed Julia proffered a popover-shaped loaf "to accompany cheese and wine in case you want to picnic." But dinners are the main event around High Falls. Accepting as given the many laurels accorded handsome De Puy Canal House (914-687-7700), we dined uphill at Top of the Falls (914-687-7565), an amiable, candlelit cottage with two dining rooms and a curved bar. The choucroute, garnished with pale pork and soggy kielbasa, was lackluster, but there was a highly commendable lean duck half in brandy-based green-peppercorn sauce, and nut-strewn coffee-toffee pie. (Entrées, $7 to $16.)

Next evening, at Brown's Hilltop Tavern, in Atwood (914-687-7510; Saturday nights only, by reservation), six members of an Italian-American family pampered us with attention and seven courses, from brothy minestrone through sliced shell beef to a few welcome drops of anisette as a *digestif* ($14.95 prix fixe).

But there's more to Ulster than drinks and dinner. For your picnic and a swim, walk to Shawangunk Mountain sites like Lake Minnewaska and more private Lake Awosting. Or on a day pass go to Mohonk Mountain House for hiking (no swimming) and golf, or horseback riding, by reservation. Even closer are the eighteen-hole Stone Dock Golf Course, in High Falls, and six tennis courts at Ulster Community College, in Stone Ridge. A new diversion: return trips on a little flatbed train after tubing the Esopus at Phoenicia (phone the Town Tinker Tube Rental, 914-688-5553). For uninflated swimming; try rock-ledged pools below the roaring High Falls, in the town itself.



Rates: The four bedrooms in the main house (sharing one and a half baths) and the three larger bedrooms in the renovated barn (sharing a bath) are $45 or $50 a night, double occupancy. Breakfast is included.

Directions: Captain Schoonmaker's Bed & Breakfast, R.D. 2, Box 37, High Falls, New York 12440 (914-687-7946), is 90 miles from New York, about a two-hour drive. Take the New York Thruway (I-87) to Exit 18 (New Paltz), and head west on Route 299 to Route 32 in downtown New Paltz. Turn right onto Route 32 North; turn left onto Route 213; go west for two and a half miles, past Rosendale, to Schoonmaker's.

THE COUNTRY INN

Southampton, New York

IT'S ECCENTRIC, THIS 200-YEAR-OLD Queen Anne–style shingle farmhouse, with its octagonal tower and other whimsies added on at the turn of the century. But after four decades as a nursing home, it's a newly resurrected *grande dame,* sitting on a tree-shaded acre behind a privet hedge, sharing again the discreet charm of the Southampton "summer cottage" colony.

Crunching along the curving gravel drive up to the porte cochere, we caught a glimpse of the comfortable white chaises that circle the handsome black swimming pool behind the house. Inside, we came upon an intensity of decoration: a kneeling chrome gazelle on a glass table, a gleaming coromandel screen beyond the baby grand, a shell-and-brass still life centering a draped table. The overall interior effect: country posh, with pillow-strewn sofas, wicker, rattan, and Indian cottons in a shelter-magazine perfection of taupe, mushroom, and beige.

The same cunning sense of drama had furnished our room in peach-and-pale-taupe splendor. Hung from a small crown, a veil of netting floated down behind the bed. The stripped door (with original brass fittings) led to our white-tiled bath, one of four and a half cleverly installed to allow easy accessibility from the twelve rooms on the two bedroom floors. But the high point was the tiny windowed cubicle grafted onto one corner of the room, a leafy aerie overlooking Hill Street ... enticing for a sprawled read (on Oriental cushions) amid a singular gathering of delicate bamboo bird and cricket cages.

All of this had been wrought by three thirtyish friends who bought the inn-to-be in 1981: ex–market researcher John Daniele, advertising copywriter Renée Isacoff, and accountant Garry Jackson. Count on your innkeepers for directions to the best of Southampton Town's fabulous beaches—and to other destinations. Walk the mile to Cryder Beach or half a mile farther east to the pleasanter shores of Old Towne Beach and Wyandanch. You can drive too: Your hosts will tell you where to find public-access beaches. Peer through the hedgerow at the monumental estates between Ox Pasture Road and Meadow Lane that so divert the inn's joggers. Play tennis on two free village courts a short walk away.

Help yourself anytime to wine, beer, and soda from the mat-black-tiled pantry and, between 8:30 and 11 A.M., to newspapers and a breakfast of seasonal fresh fruit, cereals and Danish, croissants and brioches. You can eat and read (see the Southampton *Press* for tag sales and

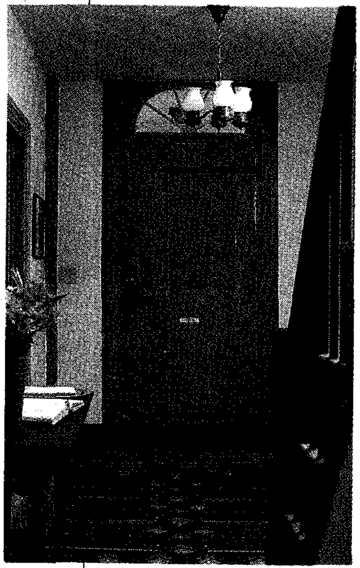
Each bedroom at Barley Sheaf, a working farm in Pennsylvania's lower Delaware Valley, is furnished with antiques. At left, Room No. 1, with brass sleigh bed; below, the parlor, where fires take the chill off evenings throughout the spring.

strawberry fairs) in the dining room or out on the terrace, shielded by the high privet.

For dinner, we tried Indian Cove (516-728-8833) and found it disappointing—cold broiled scallops and cooked-to-death duck. (Entrées, $9.50 to $17.50.) Next day, following John's arrows on a giveaway map, we farm-stand-shopped our way through Northwest Woods to Little Peconic Bay . . . and, later, made the five-minute pilgrimage to Jobs Lane, the East End's Madison Avenue, to contemplate this summer's must-haves in white brick shops that had just opened after the winter migration to Palm Beach.

Rates: Before Memorial Day, the twelve rooms (sharing four and a half baths) are $50 a night, double occupancy. Memorial Day weekend is $250. After Memorial Day, rooms are $60 a night weekdays, double occupancy, and $75 weekends. Continental breakfast, newspapers, and beer, wine, and soda are included.

Directions: The Country Inn, 200 Hill Street, Southampton, New York 11968 (516-283-4849), is about 95 miles from Manhattan, a two-hour off-season drive. Take the Long Island Expressway to Exit 70 (Manorville, Eastport), turn right, and drive south on County Road 111, taking a left east on Route 27, Exit 9 (Southampton). Turn right onto Main Street, pass three lights, taking a right at the fourth onto Jobs Lane, and continue to the monument, where Jobs Lane becomes Hill Street. The Country Inn is three-tenths of a mile from the monument, on your left. *By bus:* The Hampton Jitney estimates a two-hour journey to the Southampton stop at Omni Center. The fare is $32, round-trip, and reservations should be made in advance (895-1941). *By train:* The Long Island Rail Road (739-4200) takes about two hours and fifteen minutes and costs $19.50 round-trip. Call ahead if you want someone at the inn to meet you at the bus or the train.



The beautifully restored Old Inn on the Green, in New Marlborough, Massachusetts, is a haven for bikers: It's near a nature reserve, a state forest, and the Appalachian Trail. Reserve ahead for Saturday dinner by candlelight.

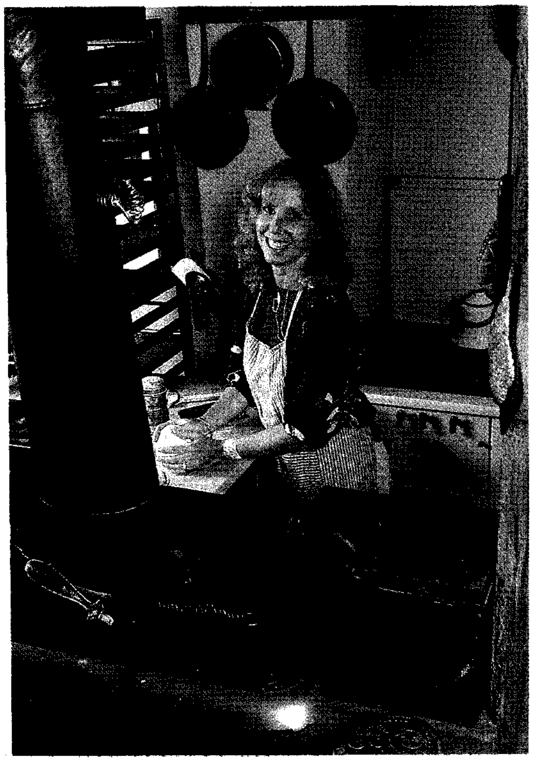
BARLEY SHEAF FARM

Holicong, Pennsylvania

THIS THREE-STORY ENGLISH FIELDstone with wrought-iron trellises, set back on 30 well-groomed acres, is decidedly stylish, but it's a farmhouse nonetheless. We could point, as proof, to our city stoop, overflowing one Sunday night with Barley Sheaf wild-flower honey, eggs from the farm's white-leghorn flock, and other Pennsylvania bounty to nourish us for weeks to come. As if we hadn't fared well enough over the weekend.

This was our first stop in the lower Delaware Valley. We'd looked forward to testing out three inns in this pleasant country, for we knew just how we'd be able to fill our days. From Barley Sheaf Farm (and from the Evermay on-the-Delaware, page 53, and the Woolverton Inn, page 55) we could test out the promise of Bucks County restaurants, or seek out the historic and the picturesque Newtown, Carversville, Pipersville, Doylestown). And there would be prospecting in the flea markets at Solebury and Lahaska and at dealer co-ops in New Hope and Stockton and Lambertville. For serious shopping, there was always C. L. Prickett's barn, near Yardley, for museum-quality antiques; the 42-shop Peddler's Village, in Lahaska; housewares bargains in Flemington, New Jersey. *And*—even more tempting—we might drift the Delaware in a Life Saver–green inner tube (Point Pleasant Canoes, 215-297-8400) or float up and over it all in a beautiful balloon (Harrison Aire, 609-466-3389) at Ringoes, New Jersey.

Homing down Barley Sheaf's sycamore lane, we parked by the whitewashed Bank Barn, just beyond the former icehouse (now a moss-green



At breakfast, the cinnamon raisin buns and yeast rolls with almond custard come warm from the oven of the Old Inn's co-owner, Leslie Miller (left).

cottage with three flowery bedrooms and Mexican-tiled baths). In the manor's family-worn den, some kids watched TV, surrounded by sleeping dogs and purring Winston, the tiger cat. But the grown-ups mingled in the parlor, a seductive blend of mahogany, velvet, and polished cotton in shades of sienna red. Close by the doweled brass bassinet cradling a doll collection, guests worked a puzzle. Others lolled on the Persian rug, backs against twin sofas drawn up to an English butler's tray. Firelight glinted off the horse brasses and sleigh bells suspended from the chimney.

Up the staircase to our smallish corner room under the mansard eaves. The deep windowsills, soft red against white walls, matched the patchwork throw pillows. Ruffled white cotton curtained our windows; white quilted eyelet decked the bed; Early American rugs—braided, hooked, and rag—covered the wide-board floors. Blush-pink towels and a bath mat hung next to the audibly adjacent shared bath. A daughter's room, we surmised.

Next morning, the sun filtered through the windows onto brick floors and pots of African violets in the breakfast room. Owner Ann Mills poured fresh orange juice, and Don Mills worked the room, offering sightseeing suggestions along with seconds on the fresh eggs lightly scrambled with chives, crackling sliced scrapple, currant muffins, and triumphant Cheddar toast. Not to mention smoked ham from a Barley Sheaf pig. Some pig, as next morning's sausage cakes confirmed.

Then there was dinner—in the Harrow Inne (215-847-2464), a 1744 stone tavern in Ottsville. Roast fresh goose, layered over a bread dressing studded with walnuts and brandy-soaked raisins, was a moist and pungent winner among the seasonal offerings chalked on slate boards. (Entrées, $12.95 to $16.95.)

Later, leafing through a copy of Scott Meredith's *George S. Kaufman and His Friends,* we read that Barley Sheaf, that bucolic home of the Dorset Horn (sheep), had been Kaufman's sophisticated "Cherchez la Farm" during Bucks County's theatrical heyday, before the war. In the late thirties, when *Life* "[Went] to a Party" there, Harpo Marx was snapped doing a handstand beside the same gravel-edged swimming pool we eyed over breakfast.

Rates: Five rooms with private bath—two in the main house, three in the cottage—are $55 a night, double occupancy; three main-house rooms sharing a bath are $35 to $45, double occupancy; the suite for four, with private bath, is $70. Breakfast is included. Rates are 10 percent lower before Memorial Day and after Labor Day, except on Fridays and Saturdays.

Directions: Barley Sheaf Farm, Holicong, Pennsylvania 18928 (215-794-5104), is 85 miles from Manhattan, a two-hour drive. Take the New Jersey Turnpike South to Exit 10 (Metuchen), bearing left at the tollgate to connect with I-287 North. Drive fifteen miles, bearing left again at Exit 10, to Route 22 West–202/206 South. Follow Route 22–202/206 two and a half miles from the circle. Take Flemington/Princeton exit, Route 202 South, and go 25 miles, to the Delaware Bridge. Barley Sheaf is six miles from the bridge.

THE OLD INN ON THE GREEN

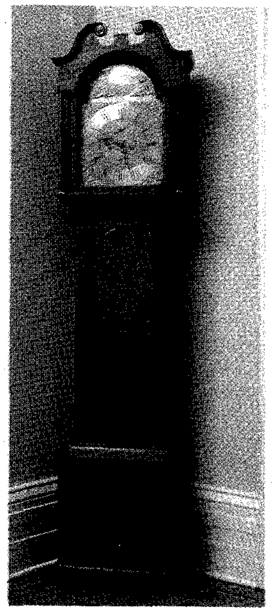
New Marlborough, Massachusetts

TINGED PINK BY EMBERS GLOWING in three shallow fireplaces, the light from scores of candles in tin sconces caught the whorls in the original (1760) twelve-over-twelve window. Saturday evenings, when Leslie Miller and Brad Wagstaff ready the common rooms in their venerable inn for the set-menu dinner, electricity is extinguished, intensifying the Early American aura created by the willow-stenciled parlor walls, the dining room's trestle table and Windsor-style chairs, and the doweled bar cage in one corner of the tavern.

Choose the most appealing Saturday menu from the inn's mailer and join Berkshire residents with the savvy to reserve well ahead. Our dinner—petite cheese soufflés; fresh spinach and a potato-and-chestnut purée mounded beside slices of mild, Madeira-sauced ham; and a square of fresh-pear-on-frangipane tart for dessert ($20 per person)—was homey, a somewhat ingenuously prepared meal that suited its setting. And our dinner in South Lee the night before had been just as fitting: The bronzed Wellfleet oysters Bercy and the tournedos with a périgourdine sauce and a tomato-based Choron sauce "belonged" amid the classic appointments of the pillared brick Federal House (413-243-1824; entrées, $10.50 to $15).

A stroll of New Marlborough, with the floodlit Greek-revival Town Meeting House as a beacon, skirted the common, past early-nineteenth-century clapboard houses to the gambrel-roofed barn where Brad keeps his holstein herd. After ten years devoted to restoring the abandoned ramshackle inn with such finesse you can't tell which waxed door or stained molding is original, Brad turned farmer. His 100

The balcony and low roof are supported by tiered pillars, six over six.



Delamater House (right), a gingerbreaded inn in Rhinebeck, mixes modern comforts (private bath and TV and telephone in each room) with antiques like the foyer grandfather clock, built in Edinburgh in 1790, and the wicker furniture in the Guest Room (below).

acres and Leslie's trade as village baker allow them to open on weekends only.

Back at the now resplendent former stagecoach stop, we clambered up pre-Revolutionary America's ten steepest steps. Beyond the bathroom, with its wood-paneled shower (which looks as if it accommodates four), beyond the windowed book nook, with its curved sofa for browsing, there was a smaller passageway—charming, with its pine, its dried flowers, its pendulum clock—that led to our snug corner room overlooking the village green.

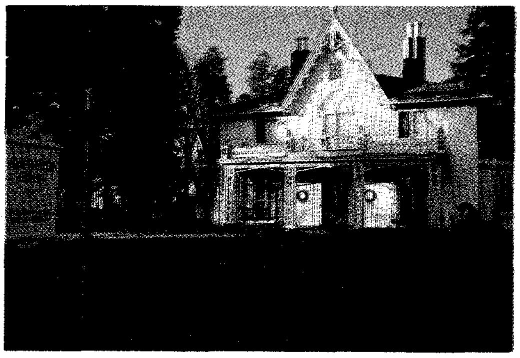
Leslie's agreeable mélange of the old, the new, and the in-between did not spoil the Colonial composure of the green-on-white room. A new black enamel stove warmed our nightclothes, draped on the thirties-vintage lamp, as we hauled a Deco-floral ottoman over a couple of amiably used hooked rugs to bedside-table position. Choosing from a tongue-in-cheek selection of turn-of-the-century titles on the tall mahogany dresser, we lay down on the homespun-covered iron bed to marvel over *The Affair at the Inn,* a 1904 heartbreaker by Kate Douglas Wiggins.

Ah, breakfast at the hearth of a baker! While we sipped the house blend—zesty cranapple-orange—with a couple of demon hikers, Leslie passed baskets of croissants, yeast rolls oozing almond custard, and sticky cinnamon raisin buns, all fresh from her Blodgett oven.

The Berkshires, from Tanglewood south to Norfolk, Connecticut, are alive with the sound of summer music, and they resound all year with the muffled tread of walking feet. Stroll Bashbish Falls, adjoining Mount Washington, fourteen miles from the inn; Bartholomew's Cobble, a nature preserve south of Sheffield, twelve miles away; not to mention the Appalachian Trail (access is six miles from the inn). Mount up at Jug End Stables, in South Egremont, a twenty-minute drive away, or hunt antiques there before reconnoitering Route 7 around Sheffield. Cool off in York Pond, at Sandisfield State Forest, three miles east of the inn—just short of the house where we purchased maple syrup for a taste of the Berkshires back in town.

Rates: Friday through Sunday nights only; four double rooms, which share one and a half baths, are $45 a night, including Continental breakfast. One night's deposit is required.

Directions: The Old Inn on the Green, New Marlborough, Massachusetts 01230 (413-229-7924), is 150 miles—a three-hour drive—from Manhattan. Take the Taconic Parkway to Route 23, and go east through Great Barrington to Route 57, where you take a right, proceeding 5.7 miles east to New Marlborough. The inn is on the left side of the road, set back off the green.



DELAMATER HOUSE

Rhinebeck, New York

WEEKEND IN A GINGERBREADED house. It's a fantasy realized. A vanilla confection scalloped with jigsaw cutouts, this early-carpenter-Gothic "cottage," designed by Alexander Jackson Davis (best known for Lyndhurst, in Tarrytown), was built in 1844 by a local banker. Fetchingly symmetrical from the carved finial atop its pitched center gable to the rope swings on either side of the lacy porch, Delamater House sits back from the street on a large lawn behind a low, arrow-tipped fence.

Stop by the venerable Beekman Arms, a 1766 landmark that shares ownership of Delamater and its four-bedroom Carriage House, for keys and registration. You're on your own at Delamater, with no hostess to greet you, but a decanter of sherry in each room issues its own spirited welcome. Guests gather in the dramatic bay-windowed parlor, with its diamond panes swagged in deep blue, when it hasn't been rented out as part of a suite. Conviviality isn't guaranteed, though, so if you're gregarious, book the suite (that's the parlor, with its sofa bed, and a smaller room adjoining it) yourself, along with some compatible friends.

In the smaller room, which we rented separately, multicolored striped fabric was the dominant decoration. Keeping the *furniture* period in this wondrously preserved American Gothic place was out of the question ("a hideous and uncomfortable style," groaned one owner), so the décor's turn-of-the-century tinged with contemporary. The bed was brass, the armchair wicker; pictures ran to droll hunting prints. The color TV inside a reproduction armoire, the telephone on a golden-oak bedside table, and the private bath with fiberglass tub-shower jarred not at all. We hadn't planned so much to escape here as to rejuvenate ourselves with some solid sightseeing.

Breakfast trenchermen who can stand the Muzak head to the Beekman Arms for bacon and eggs beneath pumpkin-colored awnings in the Greenhouse Café. (Entrées, $2.50 to $4.95.) But we preferred to take coffee and crumb cake from Delamater's kitchen and watch the grass grow, framed in gingerbread, from the enclosed back porch across the lawn from the comparatively charmless renovated Carriage House.

Say "Rhinebeck" and many think only of the June Crafts Fair, but this town, settled by the Dutch in 1686, is worth a stroll. From Rhinebeck, visit famous Hudson River estates, including Roosevelt's Hyde Park home (under restoration, after last year's fire) and, on the same ticket, the Italianate Vanderbilt *palazzo*. When mansions pall, wander two developing historic districts across the river in Kingston. In the stockade area, seventeenth-century Dutch bluestone homes mingle with nineteenth-century frame buildings; there's browsing to be done along Rondout Creek's waterfront, in red brick row houses that contain boutiques and the Hudson River Maritime Center.

Having failed to reserve at the Beekman Arms, we had Chinese roast pork in pita pockets ($3.50 and delicious) at the informal Montgomery Street Restaurant (914-876-6350), in Rhinebeck. (For more diversions and dinner ideas, see Captain Schoonmaker's, page 48.)

Rates: Before May 1, the four rear rooms and four larger front rooms (all with private bath) are $48 to $55 a night, double occupancy; from May through October, they're $55 to $60. Before May 1, the parlor suite, with connecting bedroom and one bath, is $75 for two, $91 for four; May through October, it's $95 and $111. Coffee, tea, sherry, and breakfast cake are included.

Directions: Delamater House, Route 9, Rhinebeck, New York 12572 (address inquiries to the Beekman Arms, Rhinebeck, New York 12572; 914-876-7077), is 110 miles from New York via the Taconic Parkway, a two-hour-and-ten-minute drive. Leave the Taconic at the Route 199 exit (Pine Plains, Red Hook). Turn left and drive three miles to Route 308. Bearing left, take Route 308 to the Route 9 intersection and the Beekman Arms. Delamater House is to your right, one block north on Route 9.

The late-Victorian mahogany bed in the Colonel Erwin Room (left) is one of several imposing antique bedsteads at Evermay.

EVERMAY ON-THE-DELAWARE

Erwinna, Pennsylvania

Stretch out on the carved walnut bed and gaze east through floor-length windows as the moonlit Delaware slips by. Forget to pull the shades in the six rooms that face the river and at daybreak sun floods over white spreads, pale-blue walls, and not-so-Oriental rugs, lightening the dark wood of the tall, ornate headboard and the two marble-topped dressers. Other bedrooms face west over fields toward the canal, but all come with Olympic-size showers and commodious baths, and all evoke the turn of the century with period antiques.

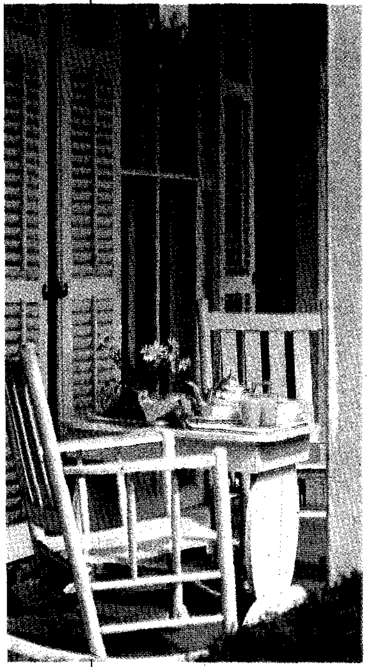
At Evermay on-the-Delaware, in Erwinna, Pennsylvania, the parlor's a consummately proper setting for musicales (the Telemann Consort, above, often plays on Saturday nights).

Attention to detail and tasteful reserve are hallmarks at Evermay, which sits in cream-colored Victorian rectitude across River Road from the placid Delaware. (See Barley Sheaf Farm, page 50, for a look at the joys of the lower Delaware Valley region.) As we carried our bags up the walk, an iridescent peahen, movie-set perfect, strutted between the clipped yews and the brown-shuttered inn. The lofty hall was silent but for the tocking of three clocks. A handsome old walnut banister ascended two flights to the yellow-tinted bedroom corridors above, somewhat austere despite ferns on the landings and gleaming brass sconces.

Tall windows, curtained in lace, graced the twin drawing rooms, warmed by a decorous fire. With their groupings of elaborately carved furniture, drooping Boston-fern fronds, fireplaces, and baby grand, the parlors are consummately correct for the occasional chamber concert given here. We sipped sherry on an embroidered pastel settee beneath a crystal chandelier while receiving driving instructions to dinner in Quakertown.

The Sign of the Sorrel Horse Inn (215-536-4651), which is, like Evermay, owned and

From the Woolverton Inn, in Stockton, New Jersey, sojourners can sample the pleasures of the lower Delaware Valley: good restaurants, antiques collecting, historic towns, gentle countryside.



The inn's long porch overlooks the front lawn, with its formal plantings and corridors of stately maples.

operated by Fred Cresson and Ron Strouse, is a compact eighteenth-century fieldstone tavern with six intimate bedrooms above the low-beamed dining rooms. Ivory tapers illuminating white linen and china—a few freesias arranged just so—established a mood of elegant contentment. For dinner, fleshy chanterelles sautéed simply in shallot butter preceded a commendable rare breast of Wisconsin duck on a bed of onion marmalade, with translucent lingonberries lending a sweet-and-sour accent. Melting red cabbage, puréed carrots, and mixed white and wild rice were arranged photogenically on a separate plate. (Entrées, $10.50 to $14.75.)

(Dinners at Evermay, new since our visit, are offered Wednesday through Sunday for guests of the inn. Ron's five-course meal—a prix fixe menu, $26 to $30, that lets you choose between two or three entrées—is served under a swooping Georgian-style brass chandelier in the formal river-view dining room.)

Piqued by joggers' tales overheard in the conservatory breakfast room, we dispatched orange juice, fresh honeydew-and-strawberry compote, and cheese brioche; read the Sunday papers; and meandered the canal towpath, a cross-country skier's delight in winter. Backroading ended the idyll: west and south to Lumberville for the four-star drive north on River Road to Frenchtown, with its more-collectibles-than-antiques shops, and home.

Rates: The twelve rooms in the main house and two in the Carriage House (all with private bath) are $47 to $65 a night, double occupancy. The three-room suite with bath on the Carriage House's top floor is $110 for four. Continental breakfast, newspapers, and tea are included.

Directions: Evermay on-the-Delaware, Erwinna, Pennsylvania 18920 (215-294-9100), is 65 miles from New York, a one-and-a-half-hour drive. Take Route 1/9 to Newark Airport and exit on Route 22 West. Stay on Route 22 to Somerville; take a right onto Routes 202/206 and go one mile; then continue on Route 202 to the Flemington Circle. Bear right onto Route 12 West to Frenchtown and cross the Frenchtown Bridge, turning left onto Route 32/River Road. Evermay is one and a half miles from the bridge.

BOULDERS INN

New Preston, Connecticut

A POCKET-SIZE RESORT, BOULDERS boasts a tennis court, a boathouse, a dock and float, small craft for rowing, paddling, or sailing, four bikes, and a path up Pinnacle Mountain for the dazzling tri-state view. Winter guests can toboggan, sled, ski cross-country, and ice-skate. Rare, really, facilities like these at so small an inn. Sure, you can go antiquing and explore Early American villages such as Washington and Litchfield, a fifteen-minute drive away. But maybe you should just stay put overlooking Lake Waramaug from the Dutch-roofed lodge buttressed by columns formed of mammoth fieldstones.

The shingled 1890s summer home, at the end of a sweeping driveway edged with tall shagbark hickories, shares its 32 acres with eight contemporary units on secluded lake-view sites. Consider the cottages dividends (perfect for children over six). Unobtrusive, they don't detract from the cordial house located so seductively across the road from the zigzag lake.

Four o'clock and teatime. From a couple of wing chairs in the expansive living room we watched Carolyn Woollen efficiently set china on white linen. Scones and brandied orange cake rallied the guests from novels and casual games of Scrabble (though the recumbent figure on the cushy off-white davenport kept on dozing, shoeless, by the lakefront window wall). A couple of Victorian sofas flanked the fireplace, near the eclectically stocked bookshelves; from the record player, Mozart wrapped the room, muting the TV news from the den adjacent.

Turn-of-the-century substantial like the rest of the lodge, our big bedroom had a comfortable informality. Especially nice: the yellow-cushioned window-seat alcove overlooking the water, furnished with a barrel-bodied reading chair and delicate lady's desk. The room was quieted, but not soundproofed, by soft-blue carpet; the quilt on the queen-size mahogany bed and the ivory walls were sprigged with brighter blues. Restful.

The sun had set behind the Litchfield Hills when we claimed a candlelit table under the former porte cochere, now glass-enclosed between those elephantine pillars. Rest assured, the cooking is more than competent, and of the dozen or so relatively traditional entrées, only steaks and a few appetizers carried surcharges. After a duck terrine somewhat flavorless from freezing and a forceful leek-and-potato soup, we found the lamb chops—rare and glistening with parsley butter—and a Madeira-zipped hazelnut mousse especially satisfying.

The inn's baker (and master carpenter) produced the delicious tea cakes and rye dinner loaf, as well as addictive cinnamon coffee cake next morning to nibble with juice and coffee while awaiting the main course—"whatever you'd like: pancakes, omelets, eggs any way at all, and, of course, ham, bacon, or sausage." What we liked sufficed to make the optional (extra-cost) lunch unnecessary, and provided energy to spare for the climb ahead. Lunch is available Memorial Day through Labor Day.

Rates: On weekends before Memorial Day, the five rooms in the lodge and the eight units with fireplaces in the cottages (all with private bath) are $98 a night, double occupancy, including breakfast, tea, and dinner. Sunday through Tuesday before Memorial Day, a double-occupancy room is $48 (the kitchen is closed); Wednesdays and Thursdays, a room is $88, including breakfast, tea, and dinner. Memorial Day through Labor Day, double-occupancy rooms are $108.

Directions: Boulders Inn, New Preston, Connecticut 06777 (203-868-7918), is 85 miles from New York, about a two-hour drive. Take the Hutchinson or Saw Mill River Parkway to I-684 to I-84 and continue east to Exit 7. Drive north on Route 7/202 and continue on Route 202 at New Milford to New Preston. Turn left onto Route 45, bearing right around Lake Waramaug to reach Boulders, on your right (one and a half miles from New Preston).

THE WOOLVERTON INN

Stockton, New Jersey

"OH WOW! IS *this* A NICE PLACE!" exclaimed Shearling Coat to Petite Blond Wife, peering into the well-bred drawing room where we leafed through *Vogue* and *Omni.* A *very* nice place, this patrician stone manor, once home to Whitney North Seymour and, later, St. John Terrell, first producer at the Lambertville Music Circus. Built two stories high of undressed stone in 1793, Stockton's "house on the hill" got its third floor, a wing, and Victorian flourishes (arched white porches and a mansard roof crowned by iron grillwork) during 89 years of Woolverton ownership. Seymour added boxwood-bordered formal gardens and some four acres of lawns perfect for croquet and picnicking under an alley of ten maples and other grand old trees.

Indoors, sweeping chandeliers illuminated the light, lemony parlor, furnished with Fortuny-esque draperies, pedigreed antiques, and reproductions covered in seemly ivory, rose, and seafoam. Four reunioning couples melded beautifully by the after-dinner fire, the blonded women suburban in neutral silks and wools, the men in banker's grays and blazers. No matter that our jeans didn't blend; Woolverton Inn has a gracious dowager's authority to make all equally welcome.

Our large room, the most captivating of the ten, contained maple beds covered with dusty-rose spreads. At night, someone tucked them out of sight, exposing the fine white linen under the claret blankets and, on each pair of plump pillows, a chocolate mint. Rush-seated rockers flanked the pristine fireplace (the kindlingless birch logs invited no match). A Grand Tour of etchings circling the off-white walls stopped short of the balcony windows, each with an ironstone chamber pot on its deep bay-green sill—nineteenth-century backup for the twentieth-century plumbing in the daisy-splashed bathroom across the hall.

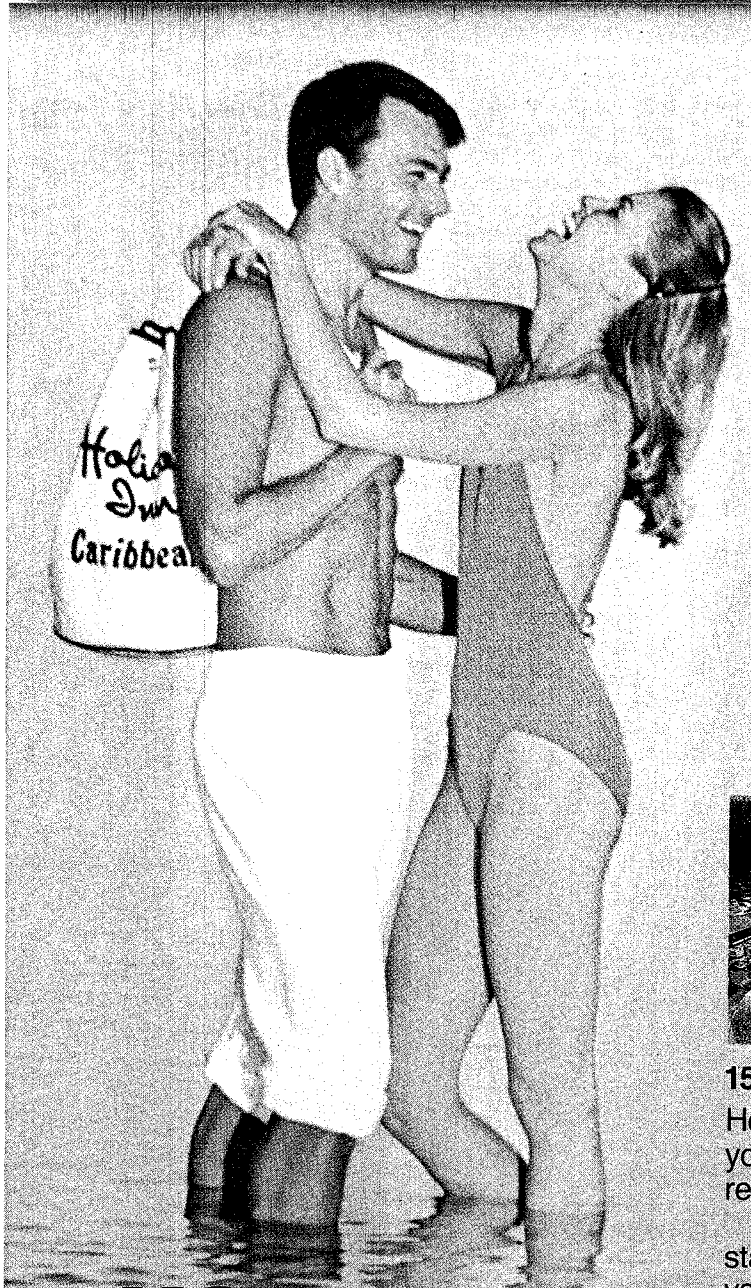
Next morning, as guests chose breakfast trays and newspapers from Philadelphia, New York, or Washington, cantaloupe and home-squeezed orange juice emerged from the fridge, followed by homemade cinnamon raisin bread, small whole-wheat loaves, blueberry muffins, and croissants with local raspberry jam and honey. The reunioners chose to have theirs in the elegant dining room; we opted for Woolverton's bustling kitchen and a seat at the big blue-and-white table to review dinner the night before while our innkeeper, Deborah Clark, browned raisin toast on the oven rack.

Minutes from Woolverton, Stockton's Le Bistro (609-397-2330) had been the sensible dinner choice after the Friday-night drive. But the dishes—other than a pink mustard-coated rack of lamb and a creamed vegetable soup subtly enhanced by scallops—seemed overembellished. (Entrées, $12 to $16.) We'd have been better off taking Bordeaux from Phillip's estimable wine emporium, a few doors east of Le Bistro, to the iconoclastic Carversville Inn Restaurant (215-297-8902), three miles away, for chef Robert Dager's lustier regional fare. There, the next night, pork chops of the leanest meat sang with herbal flavors seeping from crumbed stuffing. Peeled tomatoes and seeded cucumber vinaigrette were a perfect foil for the riced-potato croquettes crisped in deep-fried sunflower-seed jackets. (Entrées, $8.50 to $12.) One sitting's the norm in the comfortably eclectic dining room, with its open kitchen and huge fieldstone fireplace. (Other prospects in the lower Delaware Valley are set forth in the write-up of Barley Sheaf Farm, page 50.)

Rates: The eight rooms are $45 to $60 a night, double occupancy; the two-bedroom suite is $65. They share five baths. Continental breakfast, newspapers, and tea from 4 to 6 P.M. are included.

Directions: The Woolverton Inn, R.D. 3, Box 233-A, Stockton, New Jersey 08559 (609-397-0802), is 80 miles from New York, less than a two-hour drive. Follow directions for the farm as far as the Lambertville-Stockton exit, just *before* the Delaware Bridge on Route 202. Turn onto Route 29 North and go two and a half miles to Route 523 at Stockton. Turn right at the fork on Route 523, go up a hill an eighth of a mile, then left onto (unmarked) Woolverton Road to the second driveway on your right. ▬

This room, called the Guest Room, has its own balcony for private breakfasting.



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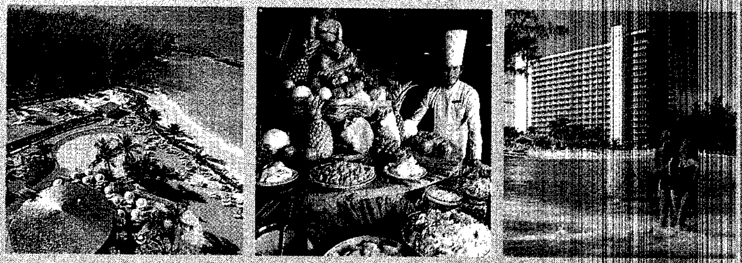

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The beach is the original reason to stay on Kiawah Island, 21 miles south of Charleston, South Carolina. This is the vista just outside an oceanfront room at the Kiawah Island Inn.

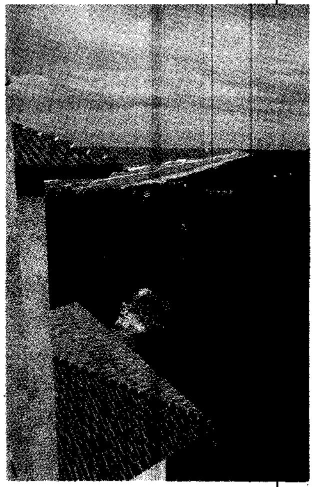
Coasting

SPRING TRAVEL BY MICHAEL W. ROBBINS

RUNNING OFF TO THE ISLANDS NEED NOT involve crossing an ocean. A chain of subtropical isles, fringed with palms and bordered with white-sand beaches, lies close by the American coast (some of them are as close to the mainland as Manhattan is).

Many of the Atlantic barrier islands stretching from the Carolinas to Florida were once cultivated plantations. A few remain wilderness areas. The larger ones—havens of sand dunes, sunny beaches, forests of live oak and palmetto—are home to some of the best resorts on (off?) the continent.

These four distinguished coastal resorts—from Kiawah Island, South Carolina, to Amelia Island, Florida—are all accessible by bridge or causeway. They're warm and southern, but not tropical; their seasons aren't opposite to ours, just much longer—year-round golf and tennis, with ocean swimming from just about now into the fall. Best of all: The most remote island is only a couple of hours from New York by air.



The view from the fourth floor at one of Sandcastles' lodges, at Amelia Island Plantation.

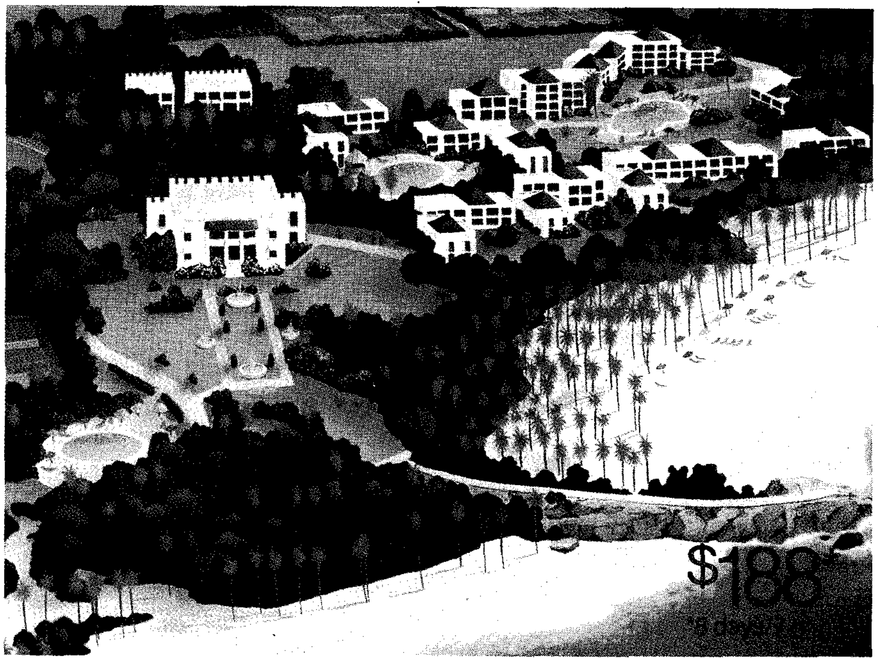
KIAWAH ISLAND

South Carolina

KIAWAH (PRONOUNCED KEE-A-wah) is a triumph of planning, good taste . . . and petrodollars. Shaped like a dagger, the edge a ten-mile-long Atlantic beach, this is a 10,000-acre barrier island of marsh and forest lying 21 miles south of Charleston. One family owned the island for 180 years and didn't spoil it. Neither has the Kuwait Investment Corporation, which bought the island in 1974 and has spent $110 million building the resort on the handle of the Kiawah dagger.

To all appearances, it was money well spent. The Kiawah Island Inn's 150 rooms are clustered in four lodges that hug the beach and dunes. The inn building—with lobbies, two restaurants, and a lounge—is sheathed in weathered natural shingles. Boardwalks are everywhere. Cottages and villas line the forest ponds, while within strolling distance are the beach, the shops, the sleek sixteen-court West Beach Racquet Club, the swimming pools, the Gary

Photographed by Michael W. Robbins.



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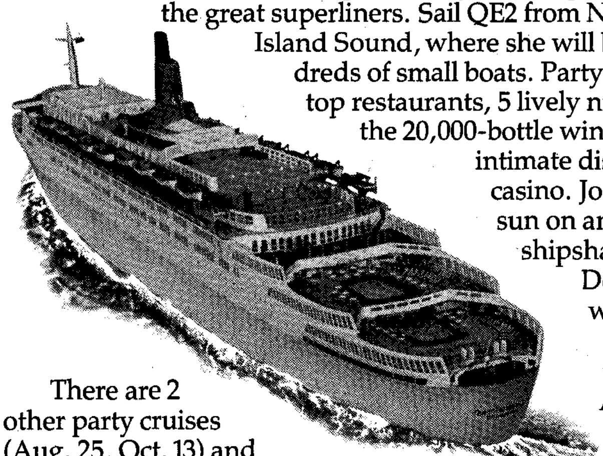

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QUEEN ELIZABETH 2
British Registry

Player-designed eighteen-hole golf course. Automobiles are superfluous; the award-winning landscaping makes walking around a major attraction. Still, half the island remains a wilderness.

Rooms are an object lesson: New money needn't produce nouveau schlock. The layout may be standard hotel plan (entrance at one end and sliding doors at the other), but the details make the difference. The bedsteads are real bamboo. The carpet isn't shag. The lamps are brass. There's no hint of the dreaded plastic deodorant odor that pervades nearly all for-hire rooms. At the door, long before you wake, somebody will leave a copy of the Charleston morning daily. This is a room to *stay* in.

Placid afternoon at the Kiawah Island Inn.

High, wide, and shady porches are a low-country building style. Jasmine Porch is one of those dining rooms where the ambience—the lighting, acoustics, space—is so appealing that one could forgive mediocre food and service. But that won't be necessary here: Fresh seafood (broiled cobia, for instance—a firm, succulent white fish) and other regional specialties are carefully turned out and attentively served.

Elsewhere, at East Beach, the cash flow continues to good effect: A Nicklaus-designed golf course has opened, along with another (eight-court) tennis club (Roscoe Tanner and Roy Barth are Kiawah's pros); a new hamlet of villas and cottages around a 21-acre park and lake is open now. Everything is lined by twelve miles of trails; along the roads there's even an element of whimsy: The green traffic signs proclaim a speed limit of 23 miles per hour.

All requisite gear is available for fishing (fresh- and saltwater), sailing, and canoeing, and there are Jeep safaris for alligator watching.

The beach is the best. There's no way a resort this size can *crowd* ten miles of beach, so beachcombing remains rewarding: The Atlantic gives up driftwood, sand dollars, starfish, and the shells of whelks, cockles, and sea pens, along with larger *things* that resemble mops and antlers. Ten miles of beach...

Rates: In the inn, rooms are $90 to $125 per night, double occupancy, until November 12; other rates in other seasons. Add 4 percent sales tax.

Directions: Kiawah Island, P.O. Box 12910, Charleston, South Carolina 29412 (800-845-2471), is reachable via the Charleston International Airport. Rent a car or take a limousine by arrangement ($16.50 per person).

AMELIA ISLAND PLANTATION

Amelia Island, Florida

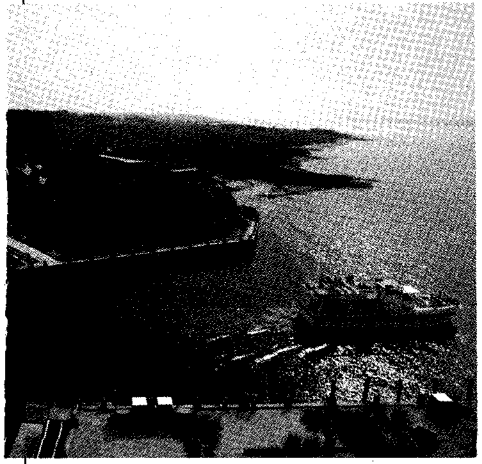
SURELY SOME TREES WERE CUT when this resort complex was begun, ten years ago, but it's hard to see where. From Sandcastles' two seven-story lodges on the beach, all you see are some rooftops among the greenery. In fact, hundreds of resort units and residences hide under live oaks and spooky Spanish moss in the 900 acres of forest.

Amelia Island fronts the Atlantic with a wide beach of bright sand packed hard enough to ride on. Atop the first line of dunes is the Amelia Inn, with 24 suites and a restaurant, a sprawling beach club (heated pool, sun decks, a grill), and those two lodges, which share a pool—each has a deck and spacious balcony rooms overlooking the ocean. With the balcony doors open, the Atlantic surf is the last sound you'll hear at night.

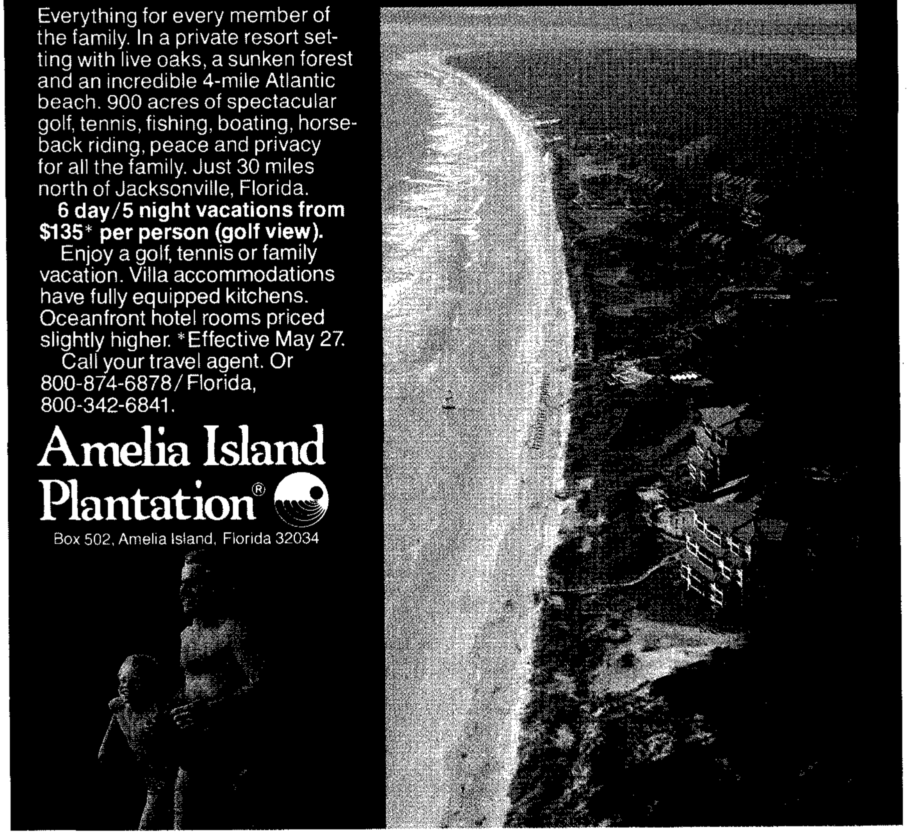
Across the dunes and under the trees lies a *spread* of a resort, about a dozen clusters of villas: one- to four-bedroom housekeeping units, each with a deck or balcony, in buildings that look like townhouses.

Pool villas are the most popular with honeymooners. Situated far from the center of the resort, these nineteen very private semi-detached cottages look out across a wild saw-grass marsh to the Amelia River. Each has skylights, a large screened deck, a private swimming pool about five feet from the king-size bed.

Linking all villas, the four-mile beach,



A harbor, Hilton Head, South Carolina.



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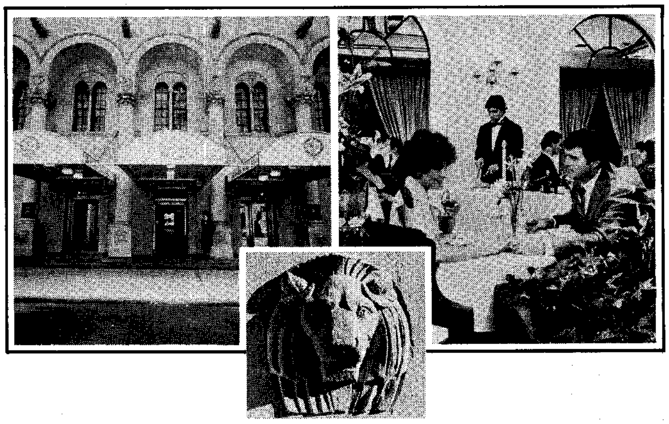

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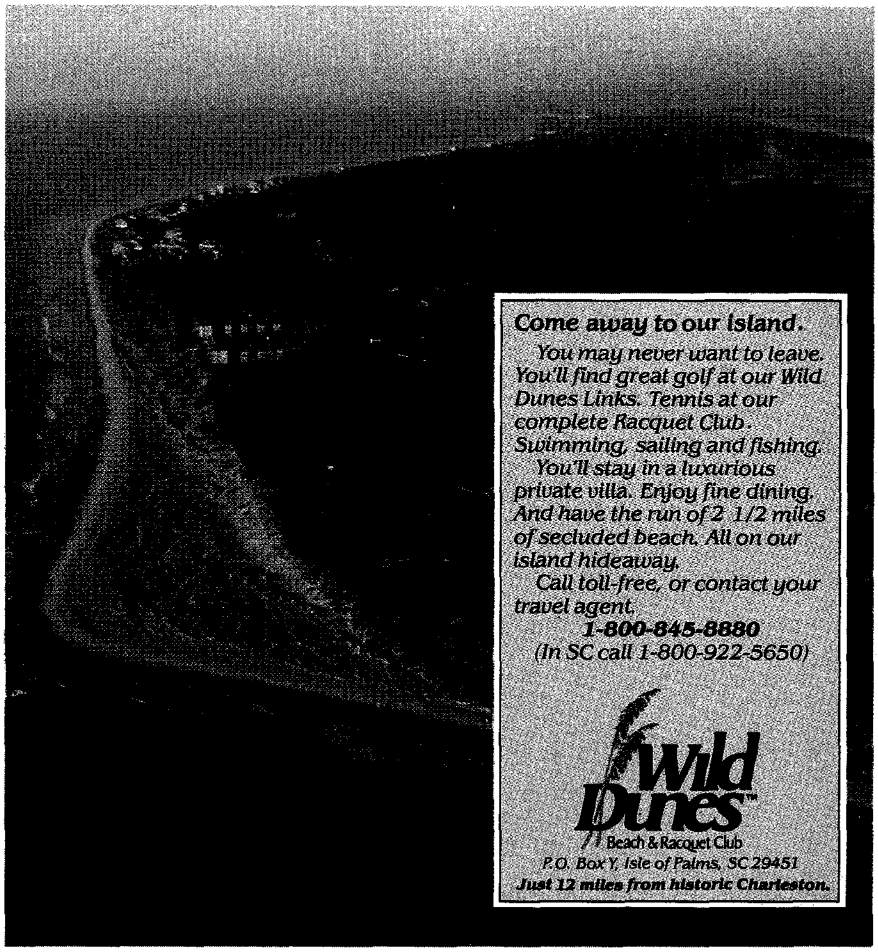
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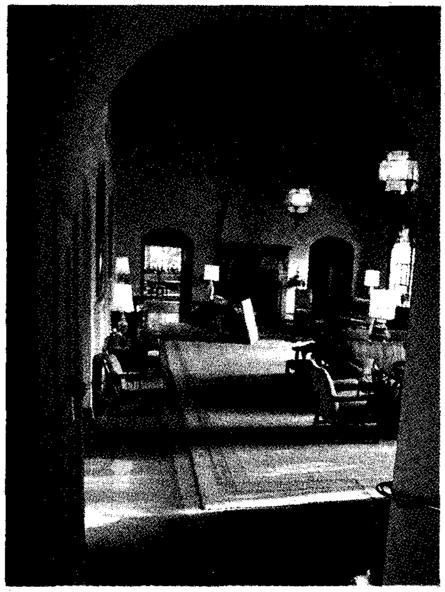
the circle of village shops, and the restaurants are miles of bicycle paths that "tunnel" through the live oaks. Amelia is ideal for biking: enough scenic distance for exercise but not exhaustion. There's no need for a car.

Amelia is spacious and secure (only guests and residents are allowed to enter), and, considering the scale of its facilities, uncrowded. The landscaped tennis center has nineteen Har-Tru courts—some of them lighted—a pro shop, a health spa, and an informal restaurant. John and Chris Evert Lloyd are the resident touring pros.


Lounge at the Cloister, Sea Island, Georgia.

From the clubhouse, with pro shop and snack bar, three varied nine-hole golf courses fan out through the woods, across the marshes, and along the ocean. The courses were designed by Pete Dye, and you'd better be able to judge the wind and carry the water. Is there a P.G.A. rule covering alligators?

Rates: Until May 26, inn rooms are $122 per night, double occupancy; then they're $106 per night until next March. Add a 16 percent food and beverage service charge and 5 percent sales tax.

Directions: Amelia Island Plantation, Amelia Island, Florida 32034 (800-874-6878), is reachable from the Jacksonville, Florida, airport (rent a car for the 29-mile drive or take the Amelia shuttle from the airport—$26 round-trip).

SEA PINES PLANTATION

Hilton Head Island, South Carolina

HILTON HEAD IS AN ISland the way Manhattan is an island: a city surrounded by water, with restless inhabitants and fast traffic. But it's also an enormous resort island, with twelve miles of beach, a couple of hundred tennis courts, and over a dozen golf courses. People come here to party and to play, and the inexhaustible play facilities attract a young and casual crowd.

The island is divided into vast resort "plantations"—rather like counties: Sea Pines here, for instance, and Palmetto Dunes there. On these plantations are located resort hotels and condo clusters—rather like county-seat towns: The Hyatt is in Palmetto Dunes, Harbour Town is in Sea Pines.... This sounds confusing, and it is—especially if your first arrival occurs after dark.

By stopping for directions, I found the Hilton Head Inn (which is *of* Sea Pines, but not *in* it—oh, never mind) at Sea Pines Plantation. The inn's 202 guest rooms are distributed in motel-style beachfront or poolside three-story buildings, or grouped in smaller cottages among the artful subtropical landscaping.

Oceanfront rooms are the best. With the balcony doors open to the breeze, you can fall asleep to the sound of the surf and wake to the sunrise. Rooms are standard motel layout, comfortable enough with their color television and wet bar for stay-in evenings. The inn also has larger suites, two pools (one heated), shops, tennis courts, and three restaurants—though the dining is undistinguished.

Elsewhere around Sea Pines' 5,000 acres of forest and water are hundreds of other, larger resort accommodations: Privately owned modern vacation houses and villas with two to six bedrooms can be rented by the day or week. These housekeeping units come equipped with kitchens, linens, decks, views.

Sea Pines is so vast (it's like a suburb—you need a car to get anywhere) it's hard to decide where to settle. It's best to choose an activity and get near it. Golfers gravitate to the Harbour Town Links, a top tournament course near the 30-court Sea Pines Racquet Club. Harbour Town is the most popular, active zone in Sea Pines. It has a picture-book round harbor with lighthouse, diverse shops, lively bars.

Sailors might prefer the quieter South Beach zone, with its dozen tennis courts, swimming pool, playground—and harbor with a marina where over 50 craft, from Windsurfers (lessons available) to 27-foot Catalina sloops, can be rented.

All of this and more is woven together by 41 miles of roads and trails. And, of course, Sea Pines is just one resort "plantation." There are many others on the island, most of them newer. If Hilton Head seems short on charm, it's very long indeed on facilities.

Rates: Rooms at the inn are $80 to $150, double occupancy, through October 31. Other rates apply in other seasons. Add 4 percent sales tax.

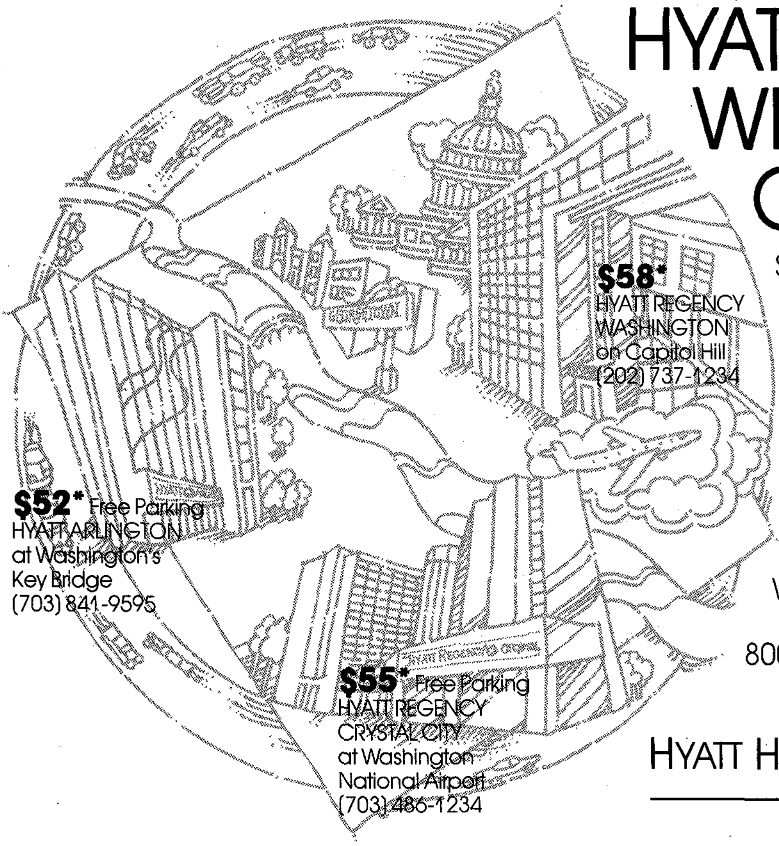
Directions: Hilton Head Inn, Sea Pines Plantation, Hilton Head Island, South Carolina 29928 (800-845-6131), is reachable from the Savannah, Georgia, airport; rent a car for the 43-mile trip, or use the airport – Sea Pines van service ($29 round-trip, by reservation).

THE CLOISTER

Sea Island, Georgia

THERE IS NO PLACE LIKE THE Cloister, the vintage resort on fabled Sea Island, Georgia. For a mere room-service breakfast, a wood table is provided, with a white tablecloth, an ice-filled urn to chill the juice, and a Sterno-fired *oven* to warm the coffee and Danish. Pajamas scarcely seem adequate.

And dressing for meals is a firm tradition at the Cloister. Jacket and tie are *de rigueur* for dinner. In the clubrooms and lobbies, "attractive and appropriate attire is required even for a brief errand." That might seem starchy, but not to Cloister regulars; they simply would not have it any other way. Within this stronghold of standards, it's as if jeans



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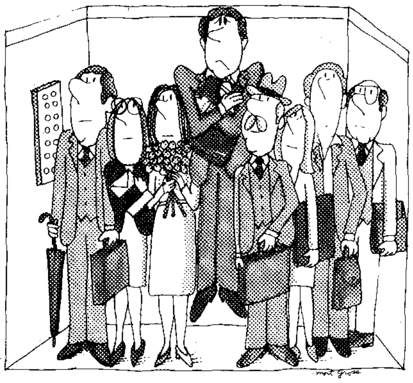

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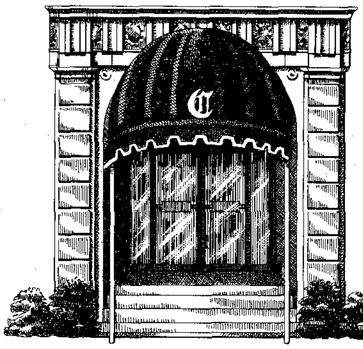

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never existed—except of course at the sun-dappled stable, where the horses are purebred and the riding's mainly English.

Just one walk from patio to beach, sinking to your fetlocks in that cultivated turf, tells you the Cloister is *posh*—definitive posh. What started as a modest duneside golf course has ripened to a lushly landscaped resort campus with five miles of beach, Spanishy architecture by Addison Mizner (father of Palm Beach), 26 clay courts, 54 holes at two golf clubs, a beach club, two swimming pools, a gun club, a ballroom . . .

The Cloister's rooms and suites are distributed in the main building and in a dozen "houses" on or near the beach or the adjacent river. Rooms are large, bright, and airy. All are superbly maintained and comfortably furnished; all have views, and many have a balcony or patio. Few of the "house" rooms have television sets. But each room has its own steel safe, sufficient to secure many, many carats.

Automobiles can be parked and forgotten. Walking is a pleasure, bicycles are available, and free jitneys circulate to the stable and golf clubs. Otherwise, all that's needed is nearby: package store, pro shops, post office, sportswear shops, charter boats—even for-hire chauffeured automobiles.

This is a place where presidents—Eisenhower, Ford, Carter—have come to play, along with countless Cabinet officers, *Fortune* 500 C.E.O.'s, and other heads of state. Names, luminaries, moguls without number come here to frolic (mostly in daylight; except for bridge games, bingo, and ballroom dancing to an orchestra, there is no nightlife). Nevertheless, the Cloister is not an enclave for the elderly. It draws many honeymooners, who apparently keep returning with their families. Some 60 percent of Cloister visitors are repeat guests.

What keeps them coming back? The beach. The sports facilities. The exceptional service. And the eternal *style:* The Cloister has the air of having been run for generations by people with the will and resources to do it right. So when you arrive here, you feel you've *Arrived.*

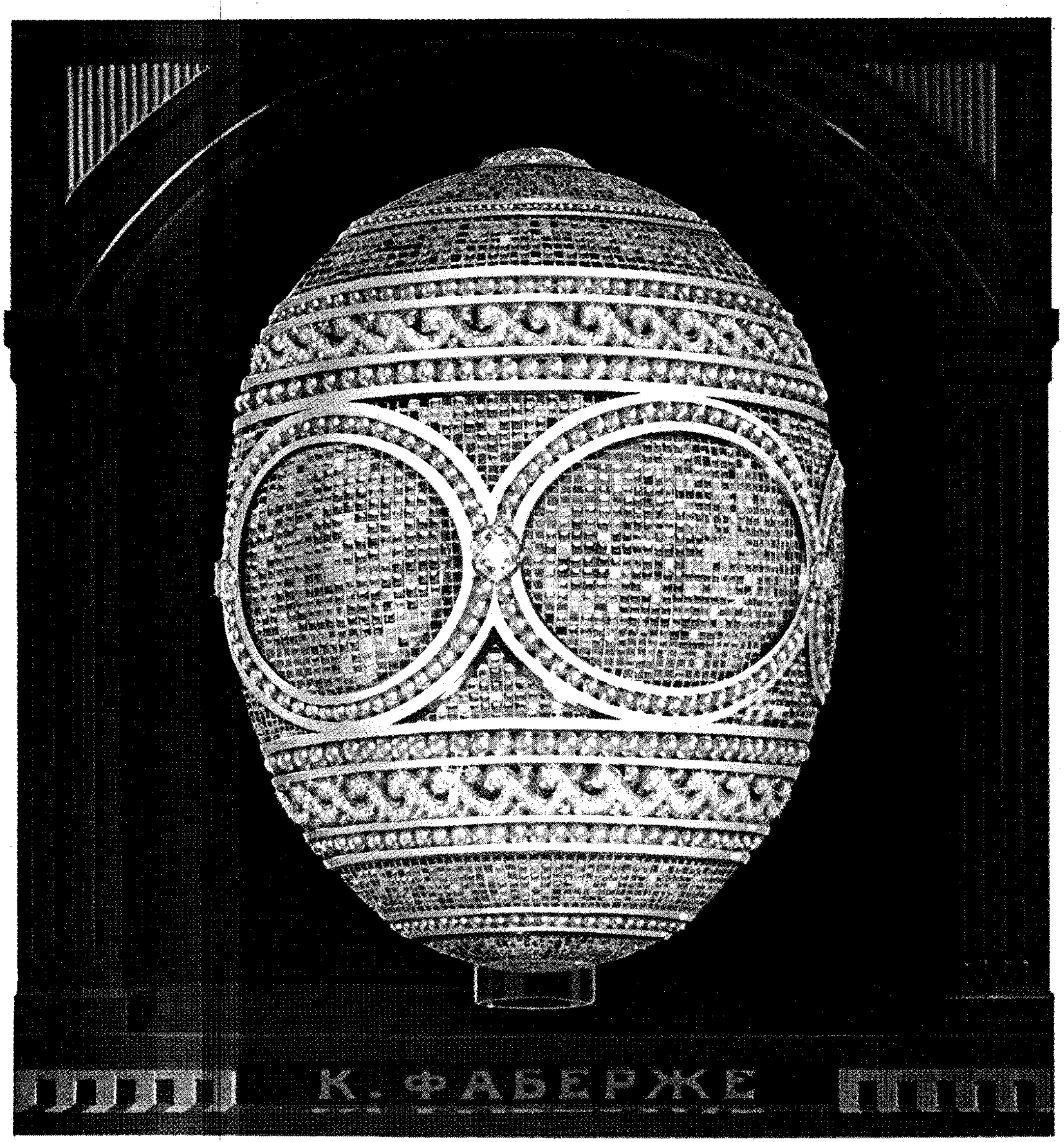
Rates: Until June 1, rooms are $156 to $270 a night, double occupancy, including three meals for each member of the couple. Some rooms are suites with living room. From June 1 to November 30, rooms are $140 to $242, including meals; other rates in other seasons. Add a 15 percent service charge in lieu of tipping, and a 4 percent sales tax.

Directions: The Cloister, Sea Island, Georgia 31561 (800-841-3223), is reachable by flying to Jacksonville, Florida, or Savannah, Georgia. Cloister cars meet guests by arrangement ($80 for two at Jacksonville, $90 for two at Savannah). Air commuter service is available from Atlanta to nearby Brunswick. ■

IN STYLE

BY
ANNA
WINTOUR

Fabergé The Fantastic



This mosaic egg, dated 1914, is part o the British royal family's collection. As with most of Fabergé's Russian Easter eggs, it held a "surprise" inside—i this case, the enameled portraits o the imperial children The egg is on view a the Cooper-Hewitt Museum.

'EXPENSIVE things interest me little if the value is merely in so many diamonds or pearls," Carl Fabergé once said. Nonetheless, he is best known for *objets* of gold and silver, accented with precious stones.

How delighted the czarinas and princesses must have been to receive those ornate fantasies—a hen made from agate standing on legs of gold, a miniature grand piano of Siberian jade. Apart from diversity, there was wit and color. "Fabergé was the Salvador Dali of his time," says Peter Schaffer, of A La Vieille Russie, the Fifth Avenue Fabergé specialists.

There is another Fabergé as well—a nineteenth-century goldsmith whose designs presaged the simpler styles of Art Deco and sleek modern. Two major Fabergé exhibitions beckon. Items from the collection of Queen Elizabeth II are at the Cooper-Hewitt Museum. On April 22, 500 pieces from collections around the world will be at A La Vieille Russie.

Illustration by Linda Clenney.

Items on view at A La Vieille Russie will include (from left):

Blue-enamel cornflowers rise on stems of gold from rock crystal carved to resemble a vase filled with water.

The clock is of enamel in a favorite Fabergé color, mauve.

The thermometer, circa 1900, is enamel and silver

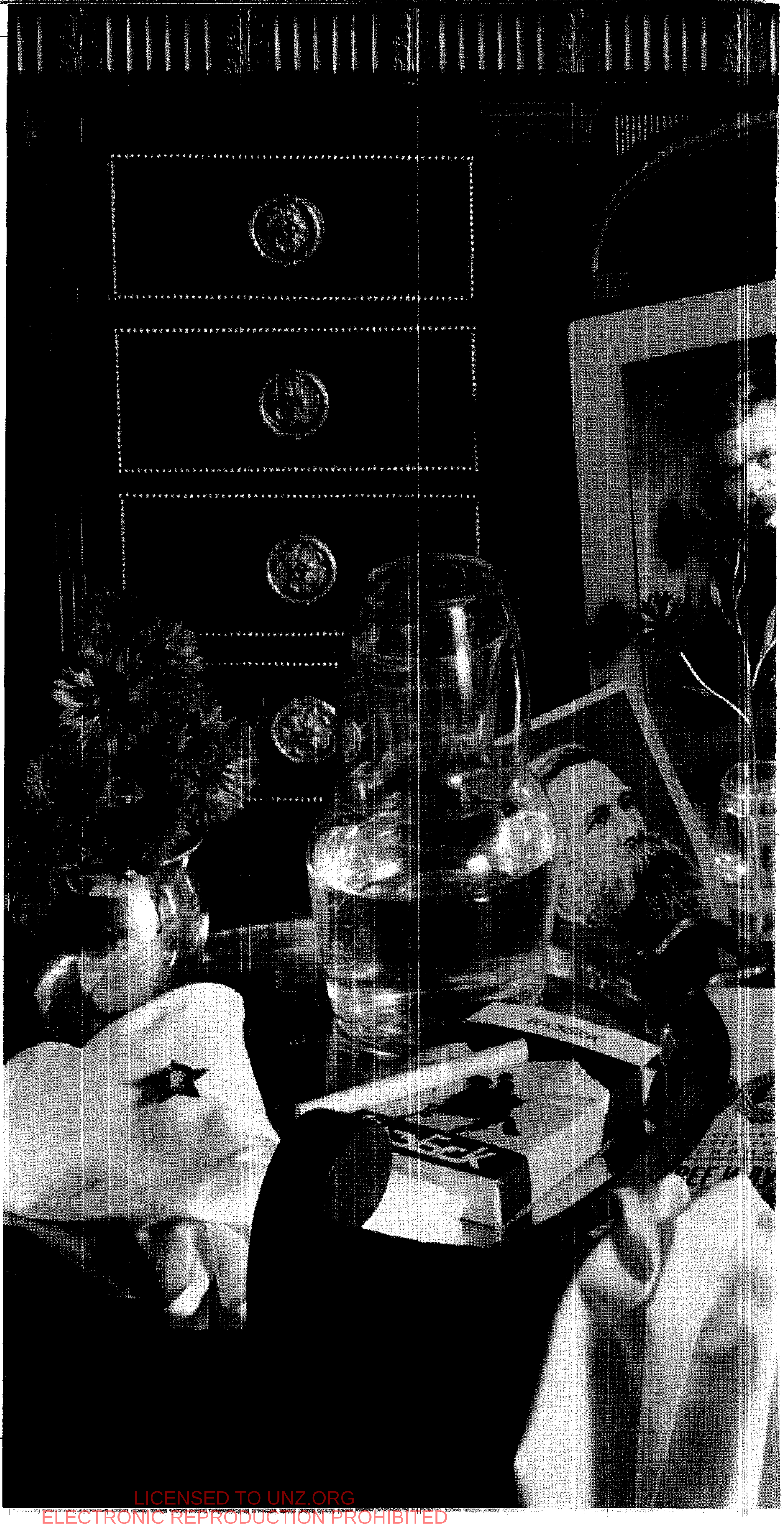
Two picture frames show Fabergé's modernism. One frame is rimmed with natural wood.

One cigarette case is mauve enamel. The other—of gold, diamonds, and gunmetal—bears the monogram of the Grand Duke Alexis.

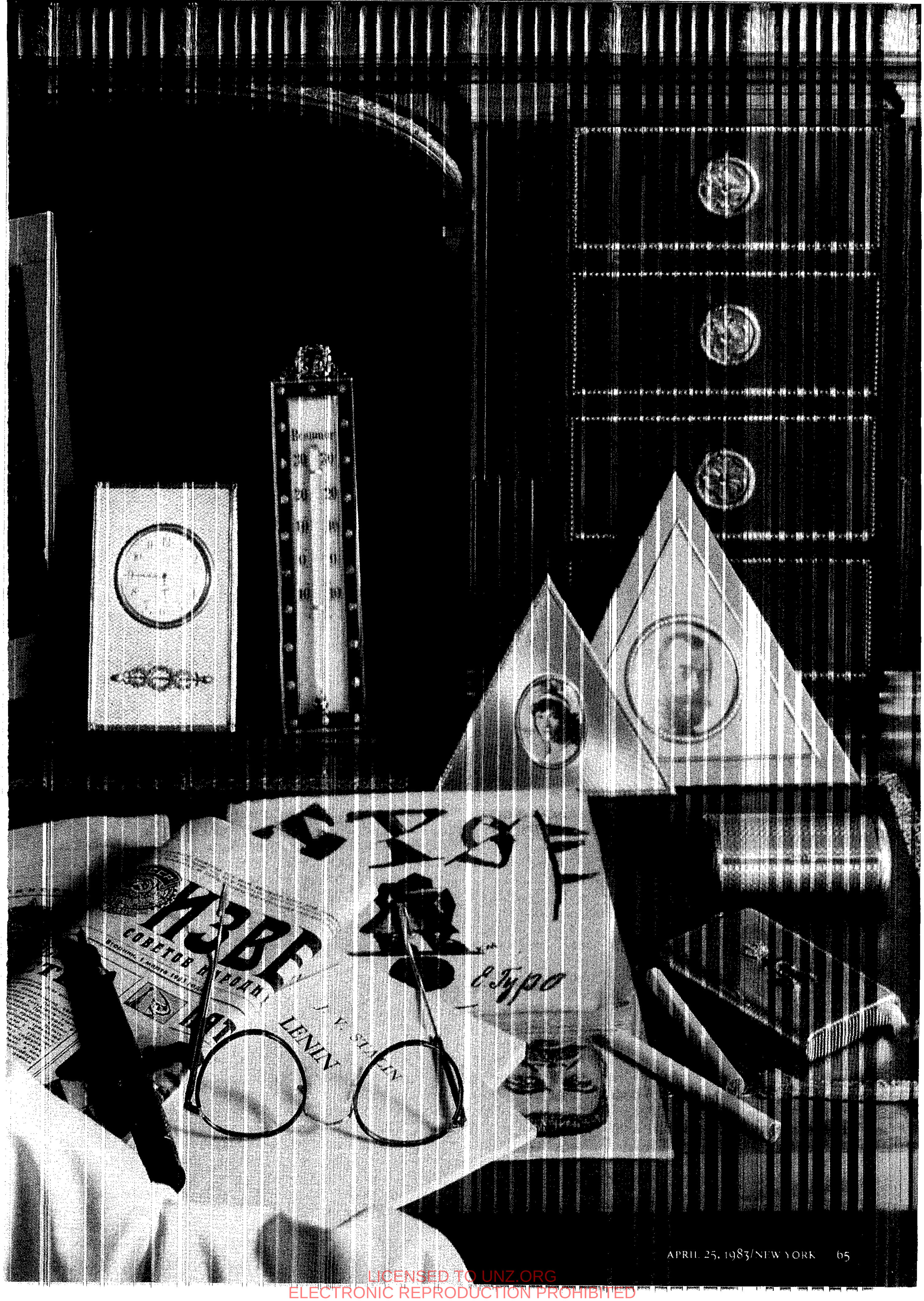
Flowers courtesy of Renny; eyeglasses from A. R. Trapp; cotton gloves by La Crasia; water carafe and glass from Tiffany; Russian brass tray, silver vase, fountain pen, and photo of Maxim Gorki, all at Vito Giallo Antiques. The book, Troe, is at Carus Gallery. The imperial-Russian mahogany secretaire is available at Didier Aaron.

Tickets for the A La Vieille Russie exhibit are $6. Admission to the Cooper-Hewitt exhibit is $2. ■

Associate:
Jacques Dehornois.



Photograph by Oberto Gili.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Movies/David Denby

THE FEAST OF SAN FRANCO

"...Zeffirelli's extravagant, overheated version of *La Traviata* turns an interesting interpretive idea into kitsch..."

Last tryst: *Teresa Stratas and Placido Domingo as the doomed lovers.*

IN FRANCO ZEFFIRELLI'S MOVIES AND OPera productions, golden light pours over the actors and singers, snowflakes glisten, gilt-edged mirrors gleam, and every emotion is made utterly explicit and slightly moist. Zeffirelli is the ultimate bourgeois artist—fantastically literal-minded, obsessed with luxury, copiously sentimental. Drawn to grand opera, the most artificial of forms, he nevertheless demonstrates little feeling for artifice. Instead, he basks in the lurid afterglow of nineteenth-century aesthetics—spectacle and psychological "realism." Occasionally he achieves effects of a rather intense sort, but he usually gums them up sooner or later. His "art" is three parts decorative excess to one part dramatic invention.

In his new film, an extravagant, overheated version of **La Traviata,** which he directed, wrote (whatever that means), and designed, he turns an interesting interpretive idea into kitsch. During the prelude to Act I we see Violetta (Teresa Stratas) as she will appear near the end of the opera—exhausted from consumption, grief-stricken from the collapse of her affair with Alfredo (Placido Domingo). Wandering distractedly through her vast apartments, she feverishly recalls a party, music, crowds of friends and admirers ... and so we swing into the brittle opening chorus, the insinuating waltz, all the frenzied gaiety of the marvelous first act. The rest of the opera follows in normal sequence, leading up to the point when Violetta is alone in her house, as at the beginning of the movie. In other words, most of the action consists of her agitated recollections. Zeffirelli has some of the right collaborators for this approach—Teresa Stratas, a soprano who is a gifted, volatile, almost demonic actress, and conductor James Levine (working with the Metropolitan Opera Orchestra and Chorus), who has the control to keep the rhythmic elements taut and the whole score surging forward. As Violetta's soirée breaks up, the choral passage "*Si ridesta in ciel l'aurora*" is so excitingly played and sung that the pleasure-seekers seem giddy, almost self-destructive in their search for another party.

Zeffirelli himself creates the main problems. That most of the action is a record of Violetta's anguished memories doesn't justify the tasteless, overwrought quality of his production. The master loves swirling bustle—what Wilfrid Sheed, in his review of *The Taming of the Shrew,* called "optical fruit salad." He characterizes the beau monde revelers the way he does all crowds in his opera productions, keeping them chattering, laughing, moving incessantly, like flies banging off the walls of a tent. His excess becomes oppressive, self-defeating. He overdecorates Violetta's house, outfitting it so lavishly that we fleetingly wonder if Verdi and his librettist, Piave, were not deceived in thinking their courtesan heroine essentially honorable. She must have been a very great whore indeed to have accumulated all these satiny chaise longues, figurines, and gilded hallways.

A literalist of the emotions, Zeffirelli always spells out what the characters are feeling. At the beginning of the second act, as Alfredo sings of the pleasures of his country life with Violetta, we have to endure a sequence in which the two of them, dressed to the teeth, walk across a log and fall into a stream. This, I suppose, is intended as a light touch. When the elder Germont, Alfredo's father, tells Violetta that his daughter's impending marriage is being threatened by Violetta's liaison with Alfredo, we actually see the disapproving suitor sternly taking leave of the alabaster-complexioned virgin. Ah, how cinematic! But it completely misses the point dramatically—what's at issue is not the literal truth of Germont's assertion but its effect on Violetta.

Was Zeffirelli scared that the movie audience might be bored by the sight of someone merely singing? In Stratas's case, he need not have feared. When he calms down and leaves the camera on her face, the movie is thrilling. Verdi's opera was based on a successful play by Alexandre Dumas *fils;* in one form or another, this heroine has been acted by Bernhardt, Duse, Garbo, and Feuillère and sung by Melba, Patti, and virtually every other lyric soprano of the last 130 years. I don't think it's an exaggeration to say that Stratas stands high in this company. Small-boned and slender, she is the most febrile of Violettas and also, in spirit (not actual years), the youngest. Youth and the fear of dying *now,* before having experienced very much, color her mercurial moods, her desperate lunges at one possibility and then another. At first rejecting love for pleasure, she seems almost vixenish—the wide-set eyes glitter evilly. But when Violetta accepts Alfredo's ardor, Stratas makes her drunk on love; losing him, she's bereft, as defenseless as a girl. She turns love into a delirium.

It's a riveting, high-wire performance, as ecstatic and tremulously detailed in its depiction of the many shades of female longing and regret as Lillian Gish's work for D. W. Griffith. With those eyes and that beautiful bow-lipped mouth (even more beautiful when she sings), Stratas can play evil characters and good ones, Lulu and Mimi. Her volatility is something Zeffirelli understands well. He helps her, but he's also capable of doing her in, as when he gets her to run from room to room and fling herself on couches during "*Sempre libera*"; she's so frenetic in this scene that she's creepy, and, of course, we wonder how she can run and sing at the same time. (The singers lip-sync the words to a recorded track—not always accurately.)

At times Stratas's singing sounds a little edgy and sharp, but that could simply be the fault of the soundtrack, which is clear but generally rather steely and cold. The normally lustrous-voiced Domingo also sounds hard-edged, so I'm inclined to give Stratas the benefit of the doubt. Domingo has a more serious problem: His voice is too big, too heroic for Alfredo, a part that requires a more modest style. Nor is Domingo much of an actor, at least in this role. When he and the baritone Cornell MacNeil are onscreen together, the movie is a very stolid, hackneyed show.

In Verdi's operas, every emotion is given its full expression, but no *more* than full expression. The absolute rightness of feeling, the power combined with proportion and sanity, may be part of the reason Verdi has become, in the past 60 years or so, the most widely admired theatrical artist since Shakespeare. A sense of the fitness of things is precisely what Zeffirelli so frequently lacks. And, limited as he is, he can't re-create Verdi's most delicate work without embarrassing us.

Briefs: The Flight of the Eagle IS ABOUT an actual explorer, S. A. Andrée (Max von Sydow), a dour Swede obsessed with courage who led two men on a hopeless balloon expedition to the North Pole in 1897. Directed by the virtuous but basically uninteresting Jan Troell, this leisurely movie is handsome, intimate, beautifully detailed, and tedious. Andrée turns out to be something of a fraud, his quest rather a rum story, and one isn't sure why the movie was made. . . . Dennis Hopper's dogged, painful, desperately sincere **Out of the Blue** is a portrait of a family that has fallen apart. Hopper's sub-Cassavetes improvisatory style can be infuriatingly clotted and inexpressive, but now and then the despair of an aimless, booze-centered existence comes through with the force of a fist smashing down on a table. ▬

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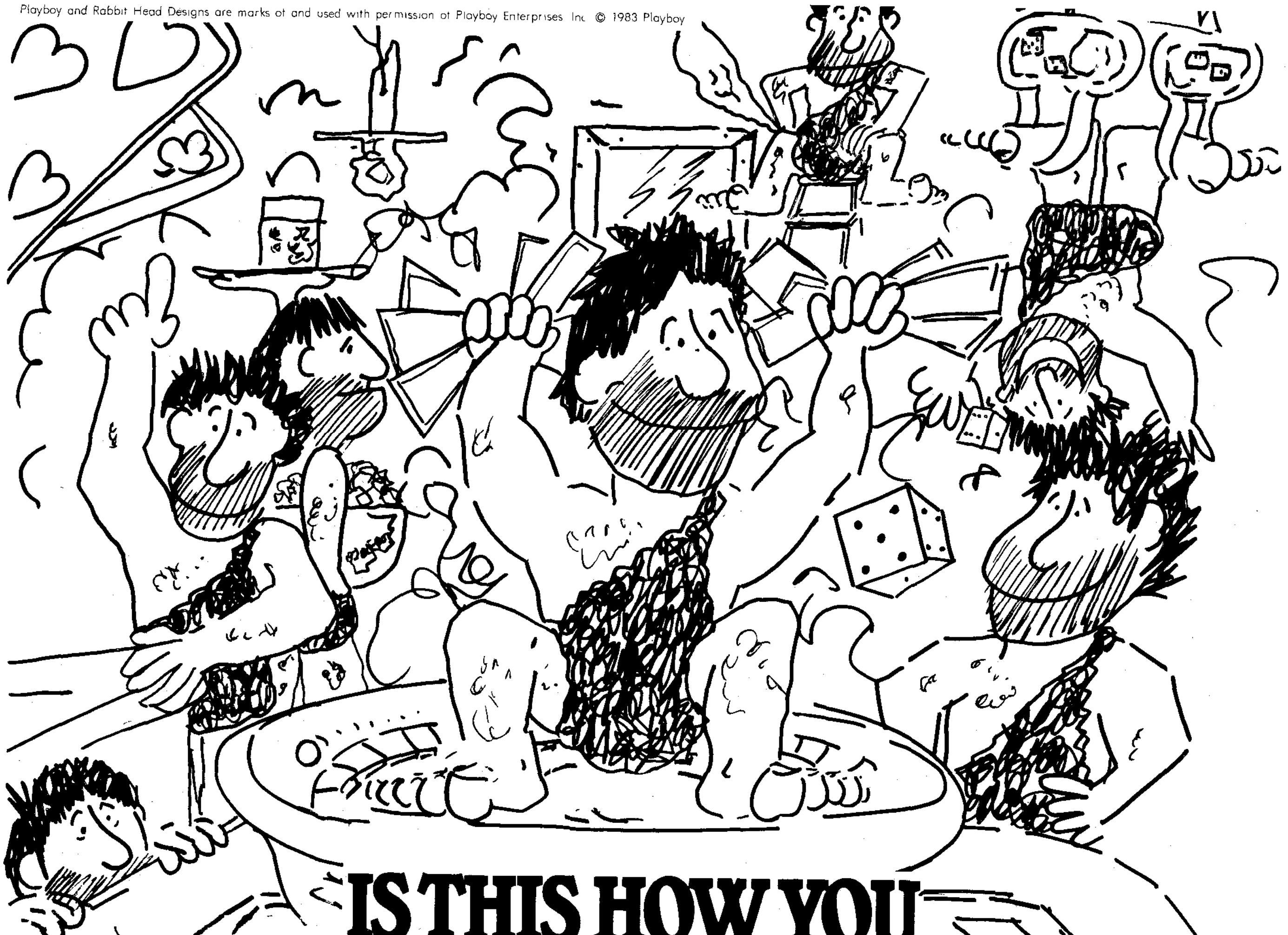

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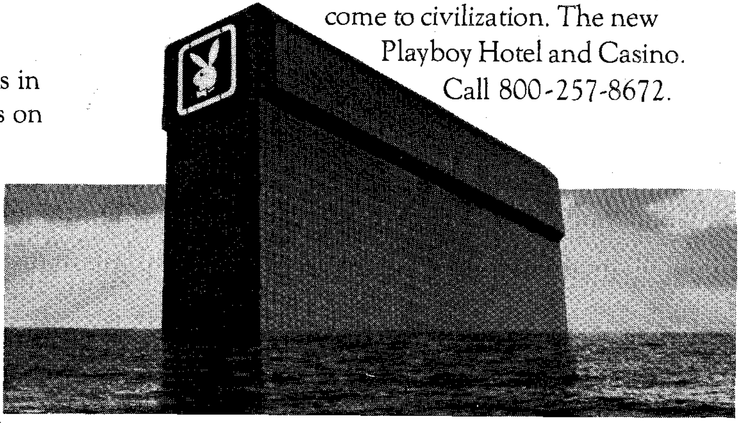

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Books/Rhoda Koenig

'GIVE ME YOUR OBELISK'

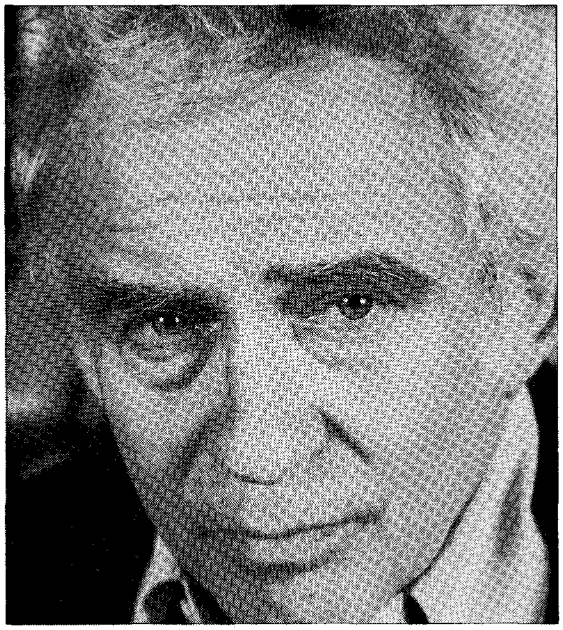
"...*Ancient Evenings* sounds like a pornographic radio serial, a combination of H. P. Lovecraft and James Michener..."

Ancient Evenings, *by Norman Mailer. Little, Brown; 709 pages; $19.95.*

TELLING THE TRUTH ABOUT ONE'S OWN time is such a rare achievement that it takes a novelist of more than average megalomania to attempt a historical novel. The mediocre, conventional ones try to re-create the past with hailstorms of conscientious period detail—contemporary forms of underwear and transportation, names of obsolete amusements and defunct biscuits. More daring, and successful, writers wrap up these props in a point of view, boldly making their time trips a gorgeous, swoony romance, or a knowing, rakish joke.

Norman Mailer's book falls into a sort of swampy no-novel's-land that blends these two approaches (a literal swamp—his gods and mortals spend a great deal of time in the mud, but more of that later). In *Ancient Evenings* he's set the scene with plenty of costumes and customs of Egypt in the twelfth and thirteenth centuries B.C., and he has also made the sound of his voice boom out of every page. Unfortunately, the tones here are the most unpleasant in his register—Mailer, who has been, can be, so electrifying, seductive, comic, elegiac, has given himself over to pompous brooding. There is no passion or irony in *Ancient Evenings;* reading it is like going on a forced march through a haywire Disney World kingdom where tape-recorded pronouncements issue from the mouths of basalt statues, and mechanical copulations occur every twenty minutes.

Some years ago Gore Vidal cheekily remarked that Mailer was starting to sound like H. P. Lovecraft, the science-fiction writer whose titles (*At the Mountains of Madness, The Dream-Quest of Unknown Kadath*) do sound more appropriate for this novel than the dusty poetry suggested by *Ancient Evenings.* In this book Mailer has larded Lovecraft's deep-purple, fungoid weirdness with slabs of James Michener Informative ("This joke is a fine example of what I mean by Her use of our language. 'Helpless' and 'oil' had the same sound and so were typical of Her magic, light as the wings of a starling. Indeed, it obliged me to ponder why the same sound could make you think both of oil and of helplessness, even as the word for 'think' can mean as easily that you are thirsty, or you are a vase, or are dancing, or are ready to stop"). Before the story begins, we get a 90-page course in the monumental combats and amours of the Egyptian gods, some of which are simultaneous ("Immediately, Set pushed Horus' head and shoulders into the muck.... Down between His buttocks rammed the hard phallus of Set, and ohhhh, what an entrance! [Somehow this last phrase brings up an image of a matinée lady getting her first sight of Ethel Barrymore.] Lava was ready to boil.... Now, head down, the bolt of Set riding on His sphincter, He knew that if He did not escape, the Land of the Dead might yet be carved out of His bowels").



Mailer: *Is there sex after death?*

Bugger-the-loser is the most common sexual game in *Ancient Evenings.* Menenhetet, the thrice reincarnated charioteer, does have interludes with Queen Nefertiri ("Give Me your *obelisk,*" she commands, like some nineteenth-dynasty Maria Montez), with his granddaughter, and with a few other exciting partners, one of whom turns him into a kind of field-working Noam Chomsky ("Deep in the going-forth and the back and forth of nak-nak, I would ask myself if 'k' was the sound of all knocking, even as 'pa' might be there for the sound of men, like the sound I made in her cave with my club—pa! pa!"). Much more often, though, he is knocking on the back door of a captured soldier, or prying open his great-grandson's jaws.

None of these comings and goings is an expression of eroticism or love—when Menenhetet is engaged with another man, he is celebrating his power over his victim or mystically imbibing the captive's knowledge ("I felt as if I had grown a tree out of my crotch and it was on fire and this tree was being rammed into those secret turns of the bowel where the Secret Name is held"). Even the heterosexual activity has more to do with Menenhetet's relations with other men than with the woman in question. His lovers all belong to someone else, and his pleasure derives from cuckolding the mighty or acquiring their power at one remove: "Never in my life had I been more excited than at the thought of trodding [*sic*] into a cave where the Pharaoh, so to speak, had just been stepping in His bare feet." After a while, all the closely spaced episodes of sex and violence and sexual violence begin to blur, and the book becomes a kind of pornographic radio serial, full of ghastly practices (cannibalism, mass rape) and terrible threats ("He who does not tell the truth before Me is a man who will soon lose the limb that makes children. Behold, he must look upon his lost parts with both eyes before his eyes are sent to join the lost parts").

Women, however, do have two important functions in this nasty, brutish, and endless book. One is to enhance their husbands' and lovers' egos by courting death-through-intercourse; like the prisoner of sex, Menenhetet believes that sex in the proper orifice and without contraceptives makes the man feel powerful because the act may result in the woman's death in childbirth. Their other purpose is to serve as a conduit to immortality. Menenhetet learns from a wise old Hebrew the secret of reincarna-

Photograph by Harry Benson

"...*Elsa Lanchester, Herself* is a delightful memoir of the author's days as one of the bright lights of London bohemia..."

tion: If a man dies *in flagrante*, he is reborn as the boy with whom he has impregnated the woman. You will notice there is no provision in this for women to lead two or three lives—the qualm that occurred to Billy in *Carousel* ("What if *he* is a *girl?*") seems never to have troubled Menenhetet or Mailer.

Ancient Evenings is a turgid book, and revels in guts and gore, but the most offensive thing about it is the vanity that permeates the entire work, an immense, suffocating vanity that pushes the reader away from any identification with the main character. In the longest after-dinner speech since *The Immoralist*, Menenhetet tells his lives' story to an audience that begs for more as audiences never do outside the daydreams of a living-room soprano. After 140 pages he says, "Oh, but you don't want to hear any more of this," and they vociferously reassure him. "Oh, we *do*, we *do*," so that he can rumble on for several hundred pages more. This is not the tragic or heroic vanity allied to a cause or a quest or a great love; nor is it the mischievous, busy vanity of a character opposing a stagnant society. Mailer's unblinking, stoic gaze here seems no more than the surliness of an aging man who feels that he, alone among men, does not deserve to die, and wants to be saved for some kind of godlike sex beyond the grave. As Raymond Chandler said of Hemingway, he writes as if he wants his epitaph to read, "Here lies a man who was bloody good in bed. Too bad he's alone here."

In brief: Elsa Lanchester, Herself (ST. Martin's Press; 327 pages; $17.95) winds down into a dreary and bitter recitation of Lanchester's troubles with her career and her increasingly difficult marriage to Charles Laughton, but the early chapters are delightful—a memoir of her days as the child of determinedly radical parents and as one of the bright lights of London bohemia. Lanchester was the illegitimate daughter of a socialist whose wealthy family tied her up and had her committed to an insane asylum when she decided to live with her lover. Little Elsa grew up a skeptic in an atmosphere thick with women's suffrage, vegetarianism, and aesthetic dancing, grateful when the First World War interrupted her training with Isadora Duncan ("Nobody can make a living today by imitating rose petals"). The postwar years found her posing for Jacob Epstein, singing for the celebrated patrons of the Cave of Harmony—Evelyn Waugh "came to the club especially to hear me sing 'My Yiddisher Boy (With His Yoy, Yoy, Yoy)' "—and devising dances based on cases in Krafft-Ebing. In 1929 she married Laughton, already a well-known actor; no one, however, including Lanchester, knew that her husband was bisexual. She found out only after they had been married for two years and the police came to the front door. Ironic that Lanchester's most famous part would be that of monster's mate—50 years on she still gets requests for autographed pictures of the bride of Frankenstein. For her major role in the years that followed would be Mrs. Laughton, the wife of that angry, vulnerable, and tormented genius. Lanchester's cool, sprightly style, with its occasional flowerings into *haute* Beatrice Lillie ("As I sipped my tea, I gave a sidelong glance or two toward the rhus integrifolia"), gives an indication of how she coped. ■

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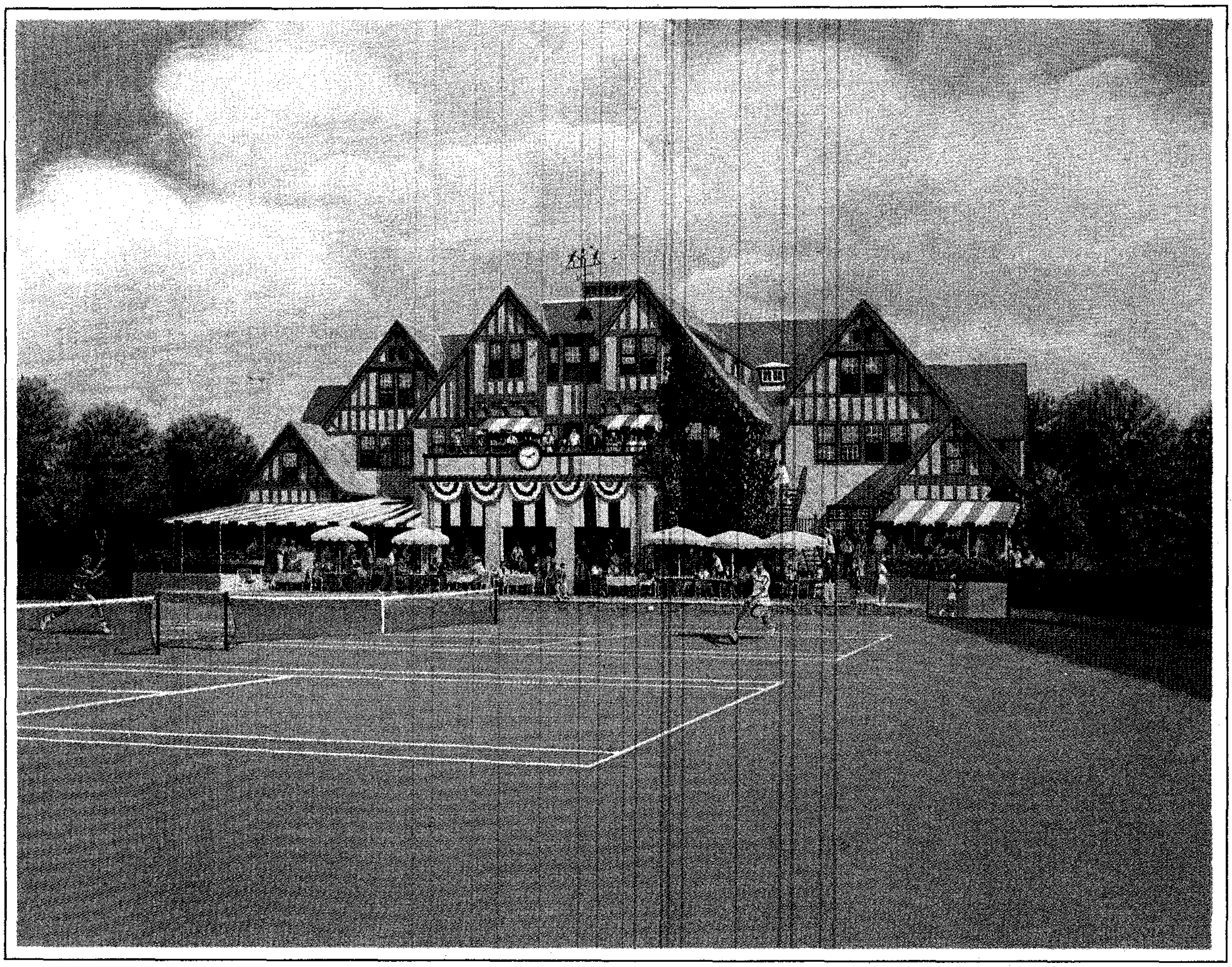

Forest Hills
May 1–8, 1983

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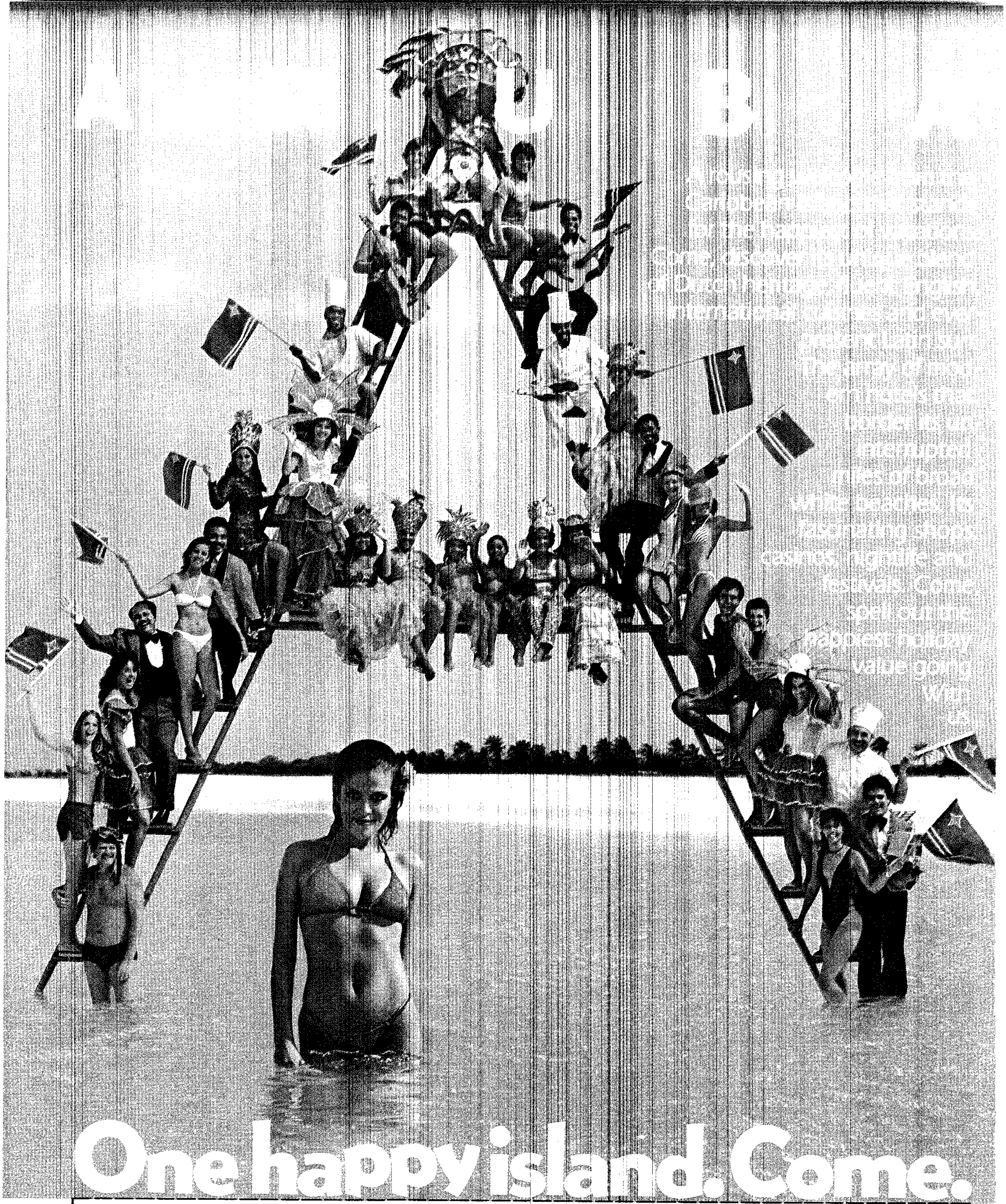

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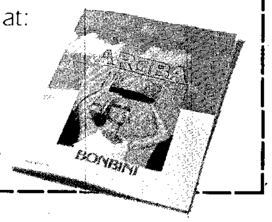

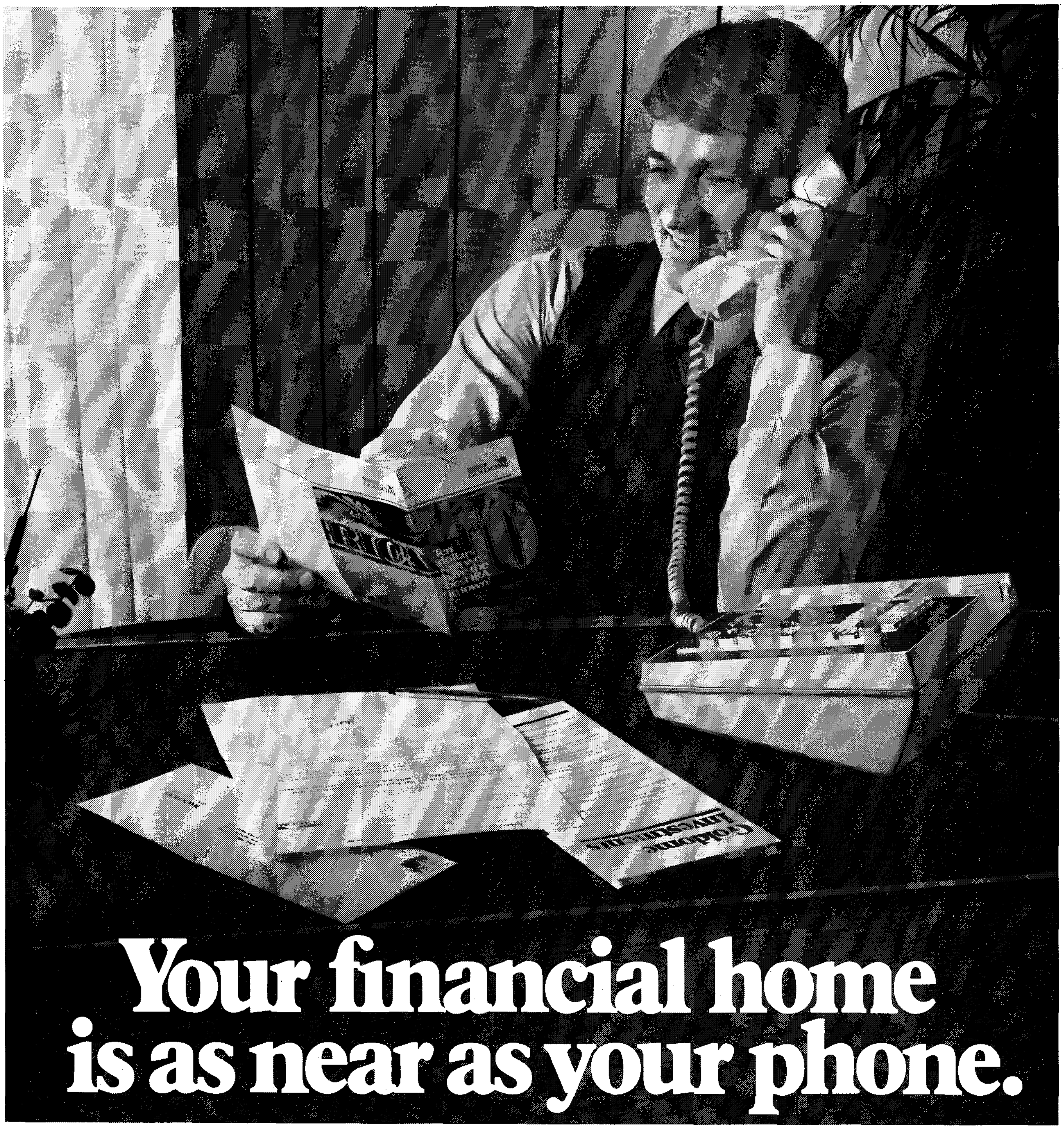
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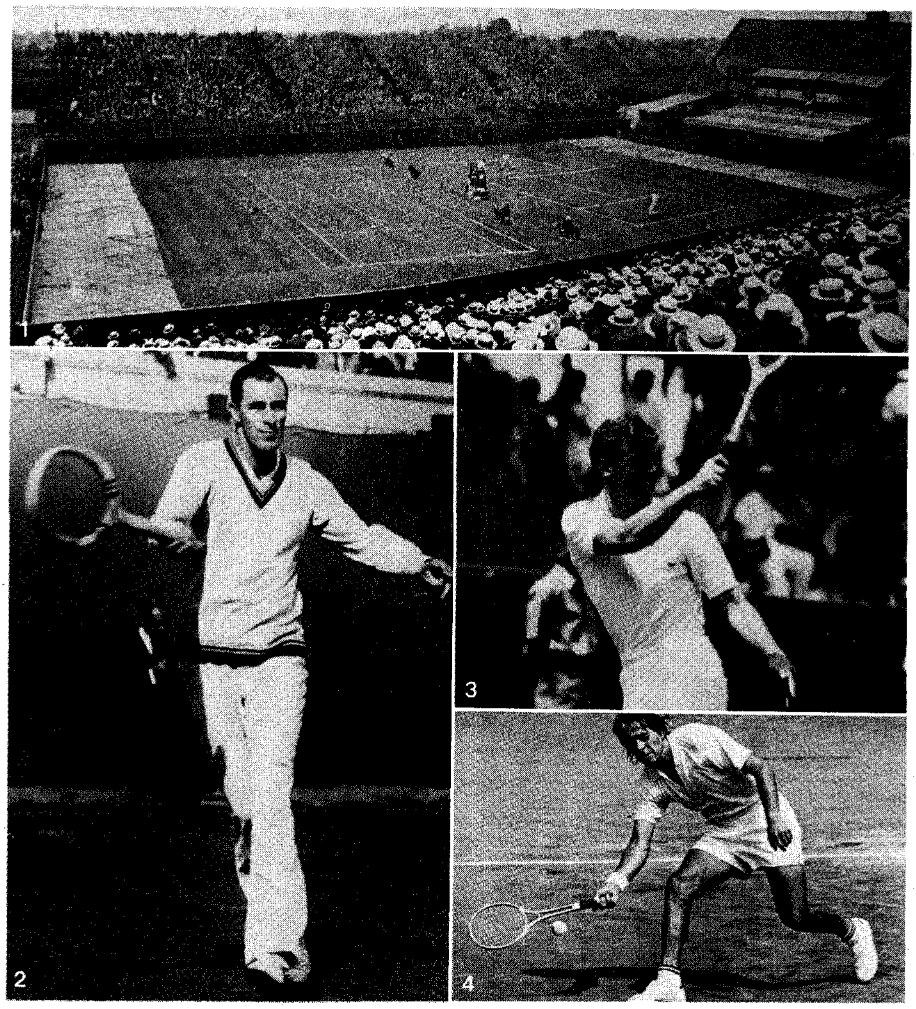
FOREST HILLS: THE GALLERY OF CHAMPIONS

BY WILL GRIMSLEY



1. *In 1919 Big Bill Tilden and Little Bill Johnston met on the lawn of the West Side Tennis Club in the first of six U.S. Nationals finals before the famous horseshoe stadium was built.* **2.** *Big Bill Tilden winner of seven U.S. National Championships at Forest Hills.* **3-4.** *Two of "yesterday's" champions whose names are carved in the pillars of the West Side Tennis Club, Frank Sedgman 1951, 1952 and Pancho Gonzales 1948, 1949.*

Oldtimers can't forget the scene of Big Bill Tilden striding onto center court at Forest Hills—a gangling, gaunt, lantern-jawed figure in long flannel trousers and a V-necked sweater, cradling a half-dozen open-throated Top Flight racquets in the crook of his arm.

There was a regal bearing about the man, also an arrogance and disdain. He was king-of-the-courts in sports' Golden Age, and he never let anyone forget it.

The theatrical walk-on was repeated scores of times, always followed by a five-star performance of great power and skill, punctuated by occasional temperamental outbursts.

This was the court on which he won seven U.S. National Championships—six in a row starting in 1920—and contributed to seven Davis Cup victories.

If you look closely enough, you might still detect his footprint on the grass of the clubhouse courts, the stadium court long since having surrendered to the more modern and popular clay.

Unleash your imagination a bit more, and you might even visualize the dainty tracks of the great Helen Wills Moody, Big Bill's feminine counterpart in those halcyon days, a stoical shot-making machine in a Navy blouse, pleated skirt, and white stockings.

What a hush came over the packed stadium crowd one sunny late afternoon in 1933 when Queen Helen, holder of seven American and eight Wimbledon singles crowns, suddenly walked to the sidelines, picked up her racquets and left the court without explanation while trailing her younger California adversary, Helen Jacobs, 3-0, in the final set of their title match.

This was "Little Miss Poker Face" in true character—as a champion, a cool, calculating killer, and, in defeat, a woman of unpenetrable privacy and mystery.

Undaunted, she came back to win her eighth Wimbledon two years later.

The old concrete horseshoe at the West Side Tennis Club has experienced an unending streak of such dramas over the last 68 years. It has also been a part of the evolution of tennis from a stuffy, country club competition with archaic rules to today's wide-open, globe-girdling spectacle featuring artists with steel, graphite, and king-sized weapons that earn them millions of dollars.

Forest Hills has weathered the transition without strain. With its old Tudor clubhouse and rows of courts, both grass and clay, it has clung to its rich tradition. It has maintained its dignified, English lawn party ambiance while keeping step with the fast-paced, highly commercial electronic age.

Although divorced from the U.S. Open, which moved into a big glass, steel, and asphalt complex in neighboring Flushing Meadow in 1978, the name "Forest Hills" is still—and probably forever will be—synonomous with championship tennis, not only in America but around the world.

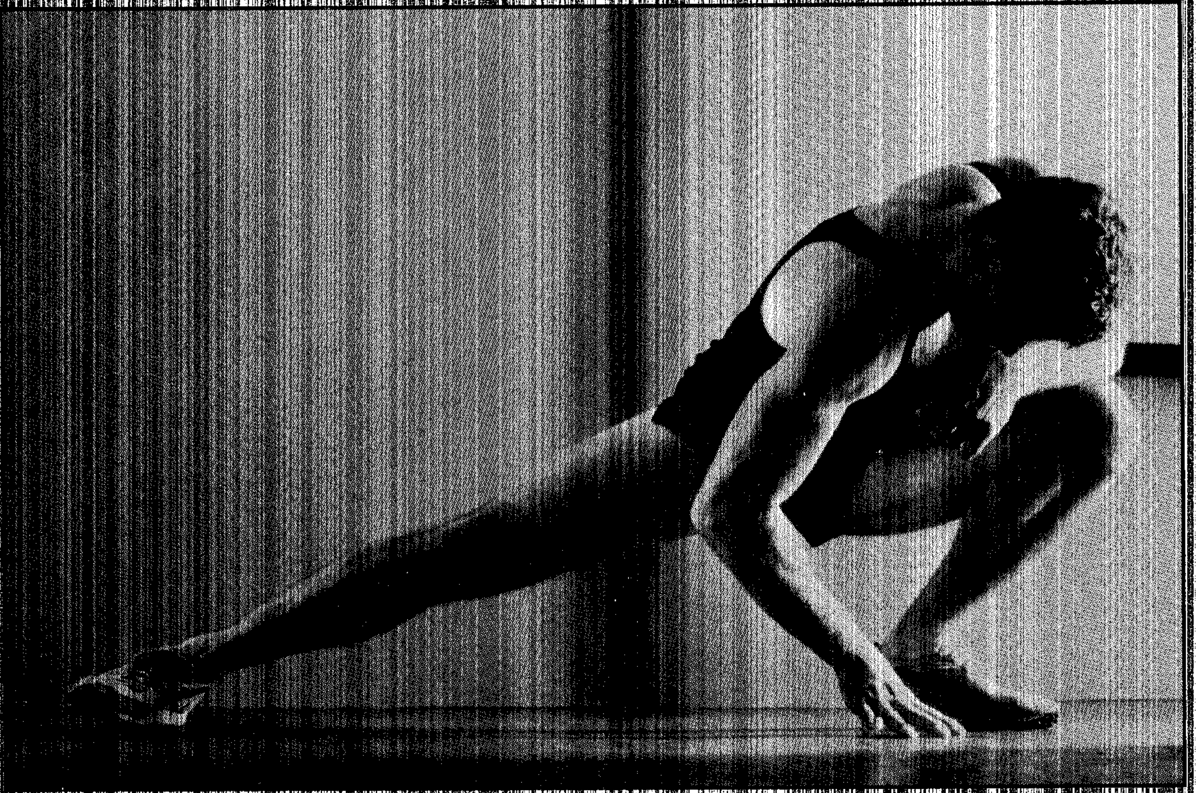
Many tennis fans and players have an affinity more for a particular venue than for the event.

Only the purists think of Wimbledon as the All-England Lawn Tennis Championships. The legendary red clay is at Paris' Roland Garros, not the French Championships. Kooyong and White City, reservoirs of all those great Australian

(continued on page 6A)

Oscar de la Renta

POUR LUI VITALE



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FOREST HILLS: THE GALLERY OF CHAMPIONS

players, are more famous than the events which they have hosted for generations at Melbourne and Sydney, respectively.

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When the U.S. tennis hierarchy decided to bring a Madison Square Garden appeal to the Open, Lamar Hunt, one of the first and most successful professional sports entrepreneurs, recognized Forest Hills as a natural showcase for exposure of his established World Championship Tennis (WCT) Tour.

He and the Board of Governors of the West Side Tennis Club immediately joined forces to present one of WCT's international championship events. The first was held in 1978 with leading pros scrambling for $300,000 in prize money. From this seed grew one of the year's most prestigious competitions—the Mercedes Tournament of Champions.

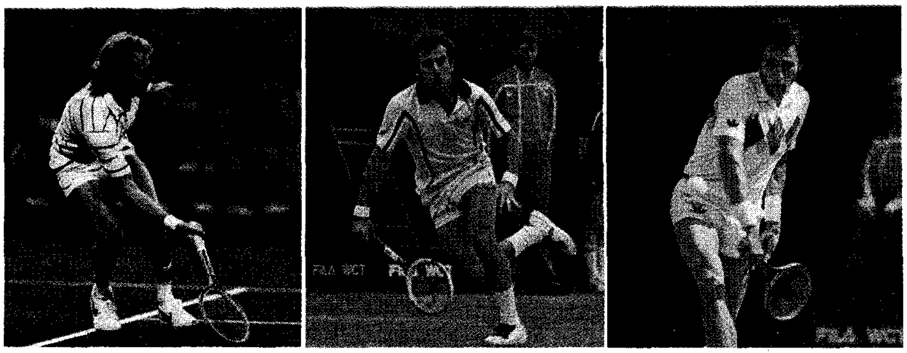
Only a champion can qualify. Every match is champion vs. champion. The old West Side Tennis Club would feel humiliated with less, considering the greats who have played there.

Their names—from Big Bill Tilden to Jimmy Connors, from Molla Bjurstedt Mallory to Billie Jean King—are carved in the huge concrete pillars that hold the stands which have accommodated tens of thousands.

The names themselves tell a story—but they are simply names chiseled in cold stone. They cannot hint at the administrative hassles, player strikes, walk-offs, or feuds Forest Hills has survived. Nor can they record the intensity of the great matches, the personal triumphs, and the heartaches. But they do encapsulate the changing history of the sport.

The crash of an airplane nearby failed to halt a fierce battle between Big Bill Tilden and Little Bill Johnston in 1920. The two Bills were intense rivals who met in the Forest Hills final six times in seven years. Little Bill won the first confrontation in 1919, four years after the National Championships had moved from Newport, Rhode Island, to the West Side Tennis Club. Big Bill was so upset by the defeat that he spent two months in a hideout sharpening his backhand. He came back in 1920 thirsting for revenge.

In the third set of the 1920 confrontation, spectators noted a small private plane in trouble overhead. It began sputtering, then coughed and died. It crashed a few hundred yards from the center court. Fans were aghast. Most of them rushed to the scene.



Today's champions: Vitas Gerulaitis 1980; Eddie Dibbs, 1981; and Ivan Lendl, 1982.

On the court, Tilden and Johnston played on.

"Let's keep going," said Tilden. He won in five hard sets. Johnston dragged himself to the sidelines and collapsed in a chair.

Tilden's reign was followed by a brief intrusion of the Europeans: first France's celebrated Four Musketeers, Rene Lacoste (who introduced the alligator shirt), Henri Cochet, Jean Borotra, and Jacques Brugnon, clay court specialists who took turns beating an aging Bill Tilden; and then Britain's brilliant Fred Perry, who won the U.S. title in 1933, 1934, and 1936 and strung out four straight Wimbledons.

This was the period of the pros' travelling road show and one-night stands across the country. No sooner did a champion surface at Forest Hills, than he was lured away by promoters' cash. Then emerged Don Budge, who didn't lose a match for two years, wily Bobby Riggs, Jack Kramer, and Pancho Gonzales. Kramer is credited with popularizing the big serve and volley game. Gonzales, all fire and fury, always will be remembered for his stirring victory over Ted Schroeder in the 1949 finals, the first set lasting 34 games.

Australians laid siege to Forest Hills' turf in the 1950's and 1960's, winning 12 championships during those years, starting with Frank Sedgman and including Ken Rosewall, Malcolm Anderson, Ashley Cooper, Roy Emerson, Rod Laver, Fred Stolle, and John Newcombe, all off Harry Hopman's assembly line. The hammerlock finally was broken by Stan Smith, Arthur Ashe, and newcomer Jimmy Connors, who burst onto the scene in 1974.

The 1980's heralded a new type of competition at the West Side Tennis Club and with it came a new breed of champions, each bringing his own trademark.

Oh, if those silent stanchions at the West Side Tennis Club could only talk. Could they reveal the matches that might have been? How would the long-legged, almost errorless Tilden have combated the powerful forehand or lightning first serve of today's sullen young Czech, Ivan Lendl? Would Big Bill have been an even match for the flashy, volatile John McEnroe? And how would our modern-day clay court specialists Guillermo Vilas, Jose-Luis Clerc, and Eddie Dibbs have fared against the Four Musketeers?

The element that made those matches of thirty, forty, even fifty years ago memorable—and often legendary—persists today among this latest flow of talent at Forest Hills.

They too are adding new dimensions to the game.

And each of them can be proud to take a place among the other great champions who have played at Forest Hills. It is indeed "The Gallery of Champions."

Tournament Information

Sunday, May 1 through Sunday, May 8. Daily ticket admits the holder to a full schedule of afternoon and evening matches—beginning at noon and concluding under the stadium lights. Semifinals scheduled for May 7, 1:15 p.m. Finals scheduled for May 8, 12:15 p.m.

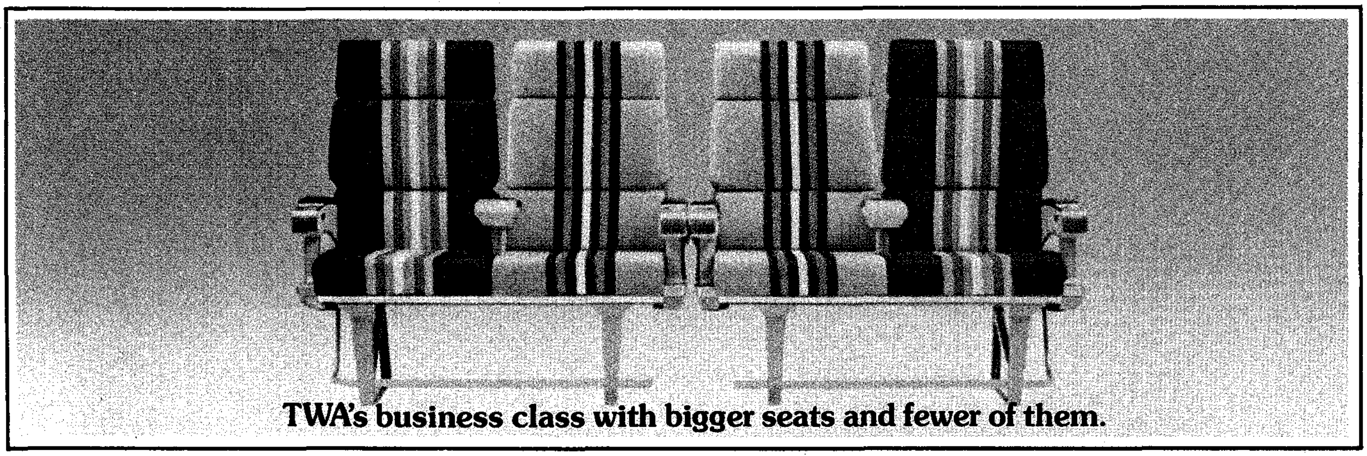
Chargit (212) 944-9300
Teletron (212) 947-5850
Or all Ticketron outlets

Forest Hills is accessible by subway IND E or F train/LIRR from Penn Station, both just a few blocks from the stadium.

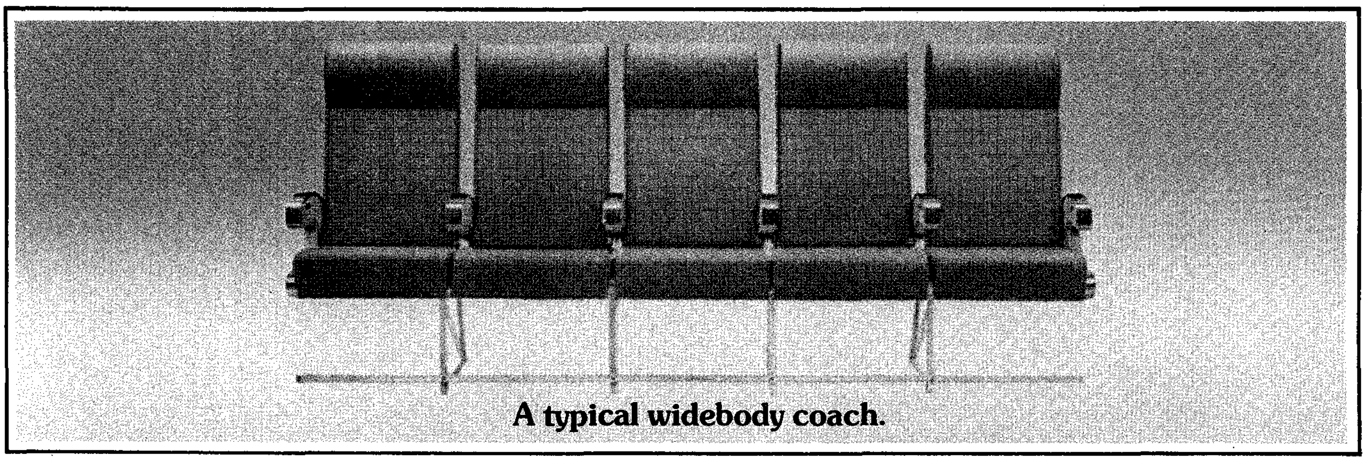
Cover illustration: Don Moss
Photo Consultant: Russ Adams

Tournament Director: Marty Rotberg

More seat vs. more seats.



TWA's business class with bigger seats and fewer of them.



A typical widebody coach.

TWA's Ambassador Class® is available on all widebodies everywhere we fly.

TWA is better for business.

Because unlike most airlines, TWA offers you Ambassador Class—our special business cabin with bigger, wider seats than coach. In fact, our seats are so big and roomy, we put four Ambassador Class seats where other airlines have five coach seats.

So now you can sit back and relax. Or even work if you want to. Either way, no one cramps you or your style.

And since there are fewer seats per row, you're never more than one seat from the aisle.

You'll find Ambassador Class on every widebody we fly. Every 747. Every L-1011. Every 767. Everywhere we fly.

Special extras.

In Ambassador Class you get a lot more extras besides the extra room. You'll save extra time, thanks to our special Ambassador Class Check-In at the airport.

And that's not all.

There are complimentary cocktails and fine wines in flight. Headsets when there's a movie. And on long flights, complimentary appetizers and a choice of three entrees served on china and linen.

Much more for not much more.

You know a great deal when you see one. And Ambassador Class means a great deal more comfort than coach. Yet it costs a great deal less than First Class.

So call your travel agent, corporate travel department or TWA.

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It's a more comfortable business environment.

You're going to like us TWA

709 XNY
NEW YORK

The Mercedes-Benz 300 SD Turbodiesel is one of the most expensive, least extravagant corporate automobiles you can buy.

The 300 SD is $38,000* worth of automotive enlightenment–a corporate flagship meant to stress not pomp but efficiency. Meanwhile, its retained value over the past three years has been shown to *average* 90 percent.

Does your company have the technology of the 1990's in its executive offices, and the technology of the 1950's in its executive garage?

The fact is that inefficient operation, excessive size and savage depreciation need *not* define today's corporate flagship. The 300 SD Turbodiesel represents a different and refreshingly more sane equation.

10,000 miles @ $380?

The 300 SD's basic design efficiencies permit the efficiency of a diesel engine only *three liters* in size. It is no ponderous V-8 but an in-line five–and such a light drinker that a fuel cost of about $380 per annum is conceivable, based on 10,000 miles' driving, current average diesel fuel prices of $1.25 per gallon, and a 33 mpg EPA highway mileage figure. (City mpg 27 EPA.)**

The dollars and cents may not be crucial; the concept of relentless efficiency that such figures reflect, however, is as bracing as it is novel in the world of company cars.

So sanguine is Mercedes-Benz about the reliability of the 300 SD and its engine, incidentally, that it comes with a 36-month-or-36,000-mile warranty.†

This frugal diesel is meanwhile the most *powerful* such engine yet placed in a production automobile. Old images of "diesel lag" are obliterated in a turbinelike rush of energy and brisk acceleration, generated by a built-in turbocharger.

Five adults will find themselves extremely well cared for aboard the 300 SD. Its interior is almost 109 cubic feet worth of first-class repose, outfitted with only first-class amenities.

Yet so disciplined is its design that the car is less than 17 feet long and turns within just 39 feet. At 3,780 pounds, it is neither ponderous nor flimsy but athletically trim.

Its all-welded body achieves remarkable solidity and strength in part by using high strength, low alloy steels. Both the trunk lid and hood are fabricated in aluminum–part of the engineers' relentless quest to pare off weight wherever possible.

Not for boulevards only

If the 300 SD doesn't perform like the usual diesel, neither does it handle like the usual limousine in the clutch.

Mercedes-Benz, refreshingly, assumes that even company presidents must sometimes face switchback curves, slippery spots and potholes. The 300 SD is girded for such adversity: its fully independent suspension, zero-offset front suspension geometry and forged light-alloy wheels may be less showy than opera windows or carriage lamps.

There is no real need for a company driver to pilot the 300 SD. Its acute precision of response makes it deeply pleasurable to drive, across town or across country. A "driver's car," defined. For instance, note that its crisp four-speed automatic gearbox can also be shifted by hand.

120 safety features

Passengers are hardly ignored. Twin reading lamps are recessed in the rear of the cabin. There is even a separate ventilation console to serve the rear-seat occupants. The complement of standard features includes electronic cruise control, electric window lifts and front-seat adjustment, AM/FM stereo radio/cassette player with four speakers, and trimming in genuine hand-finished woods. No fewer than 120 safety features are also standard.

The 300 SD's history of value retention outstrips that of any luxury sedan extant. In fact, the *N.A.D.A. Official Used Car Guides* for 1982 calculate an average retained value for the 300 SD, over the past three years, of 90 percent. This helps place its $38,000 price in proper perspective.

A persuasive statement

There is one final argument for bringing a Mercedes-Benz 300 SD Turbodiesel Sedan into the firm. While efficiently serving the firm, it serves also as a fine advertisement–identifying your company as progressive-minded, and sensible, and shrewd. What limousine has ever made a statement quite like that?

*Approximate suggested advertised delivered price at port of entry. **EPA estimate for comparison purposes. The mileage you get may vary with trip length, speed and weather. †This is, of course, a limited warranty; you should consult your authorized Mercedes-Benz dealer for full details.

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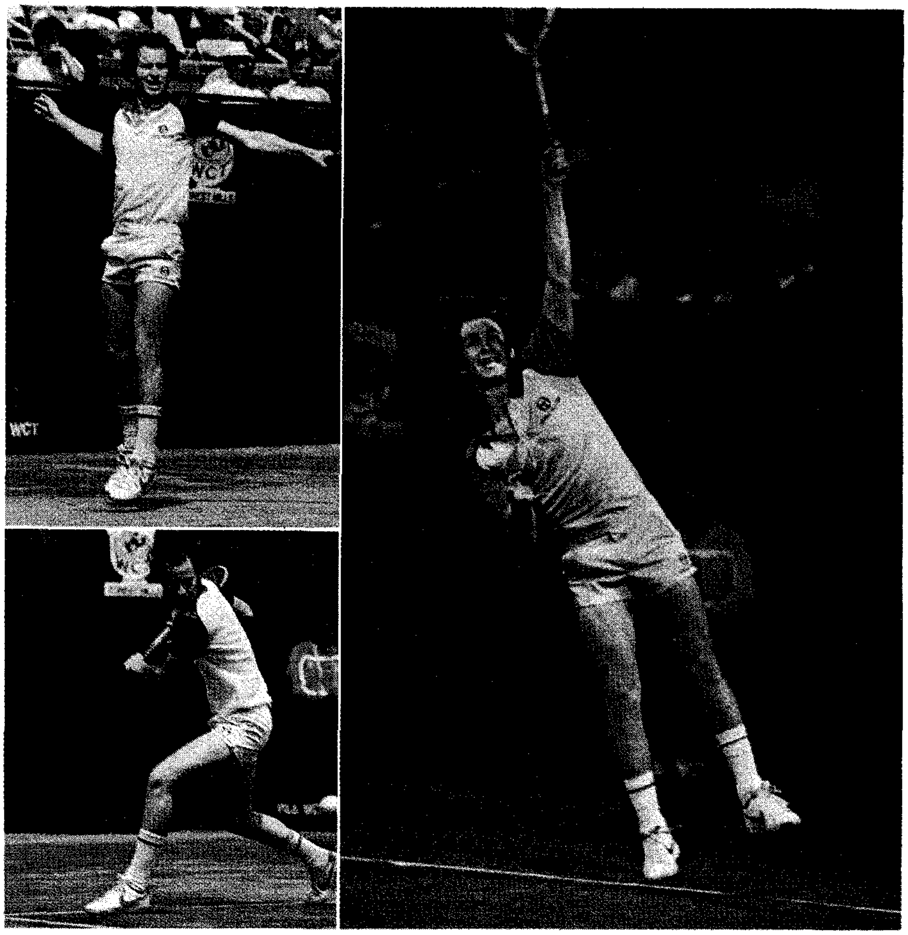
Engineered like no other car in the world

McENROE: A PLAYER FOR ALL COURSES?

BY ROD HUMPHRIES



John McEnroe thought to be the highest paid athlete in pro sports, has the greatest arsenal of shots in the game today. Number 1 on the natural talent ranking list, he is thought, by many, to possess the best serve in the business.

There is an adage familiar to those who frequent the racetracks of this world: "horses for courses." It can prove a very profitable maxim if one can expertly judge which thoroughbreds perform best on which racetrack.

And, while it stands true for horse racing, commonly referred to as "the sport of kings," it is equally true for men's professional tennis, which these days can lay claim to being the king of (money) sports.

For example, John McEnroe, possibly the highest paid athlete in pro sports today—earning between $4 million and $5 million in 1982—made his name on the slick grass of Wimbledon, the carpet of the WCT Finals in Dallas, and the hard course of Flushing Meadow in New York—all fast surfaces.

Where he didn't make his name, or his money, was on the slow clay of Roland Garros in Paris, the Foro Italico in Rome, and the resurfaced West Side Tennis Club at Forest Hills, the respective clay court homes of the French and Italian Opens and the Tournament of Champions, which will be held May 1-8 at the West Side Tennis Club.

Since he first emerged as a force in world tennis by reaching the semifinals of the 1977 Wimbledon after playing through the qualifying rounds, young McEnroe has played Paris only three times and, to my knowledge, has never tackled Rome. In the French Open, he lost in the second round in 1977 to Australian Phil Dent, was a third-round loser in 1980 to another Aussie, Paul McNamee, and went out in straight sets to Czech Ivan Lendl in the quarters in1981.

On the flip side, Argentina's Guillermo Vilas did not make his name at Wimbledon or Flushing Meadow. Sure, he captured a weakened Australian Open on grass and has numerous carpet titles to his name, but basically he is what the fast court boys refer to as a "dirtkicker." He builds castles in the sand, so to speak, while the more adventurous, racy types hit the big waves.

So while John McEnroe avoids the clay courts, Guillermo Vilas would opt for two weeks vacation in late June and early July every year if Wimbledon weren't Wimbledon.

The only time McEnroe ventures into the world of claycourters these days is when he represents his country in Davis Cup play or when an event is too prestigious to avoid. One such unavoidable tournament for McEnroe is the Mercedes Tournament of Champions: it's the champion versus champion format; it's in his hometown; it's live network television (ABC-TV) beamed from the most dynamic city in the world; it's Forest Hills and American tennis history and tradition.

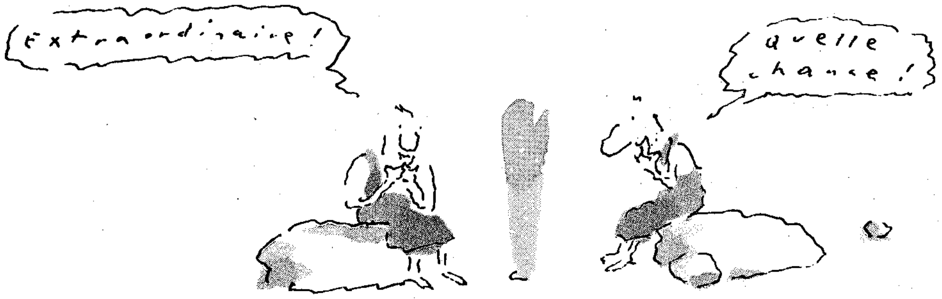
Also, since 1974 when the West Side Tennis Club shoveled out this historic turf for a load of Har-Tru, a green clay-like surface, it has been a course where human backboards dig in at the baseline (or beyond) and frustrate the heck out of a horse like John McEnroe.

In the last U.S. Open at Forest Hills in 1977, McEnroe went four rounds on the clay before losing to the Spaniard Manuel Orantes. When the U.S. Open moved to the hardcourts of Flushing Meadow in 1978, and World Championship Tennis moved in to fill the void at Forest Hills, McEnroe continued to have his difficulties.

He made it through the round-robin matches of the first WCT event there in 1978, before losing to the irascible Ilie Nastase in the semifinals. In 1979, he did not make it through, losing to Paraguay's Victor Pecci in a crucial round-robin encounter.

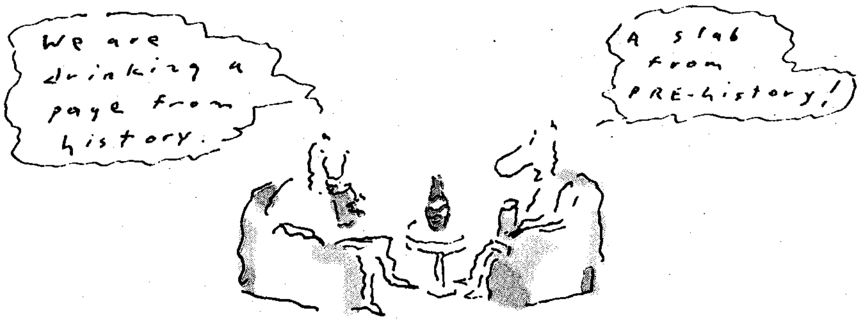
When WCT established its Tournament of Champions at the West Side in 1980, McEnroe went all the way to the finals—only to succumb 6-0 in the last set to

(continued on page 12A)


Extraordinaire!
Quelle chance!

ONE MILLION B.C. A VERY GOOD YEAR.

In the days when a rock was a rock, not an ice cube, you'd sit on a large one at sundown, sipping Perrier® and boasting to your friends about the sabre-tooth that got away. In fact, you could quaff this clear, sparkling drink all night and never wake up with a hangover.


We are drinking a page from history.
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Our only concession to civilization is our bottle, a marvelous invention. Because without it, how would you get to drink Perrier, if you didn't live in the neighborhood? So open a Perrier, 1983. Another very good year.

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McENROE: A PLAYER FOR ALL COURSES?

Vitas Gerulaitis on a rain-soaked track. A year later, a former drummer in a Brazilian rock band, Carlos Kirmayr, bundled him out in the first match. Last year, veteran scrapper Eddie Dibbs took him out in straight sets in the semifinals.

Still, here he is again in 1983—challenging Ivan Lendl, Guillermo Vilas, Jose-Luis Clerc, and Vitas Gerulaitis, whose names are stamped on the trophies of Forest Hills, Paris, and Rome.

Nobody ever accused McEnroe of dodging a good fight, though.

So what makes a course like Forest Hills such a problem for a great thoroughbred like McEnroe? And what are his chances against this dynamic clay court field at Forest Hills—and, in the future, at the Grand Slam French Open?

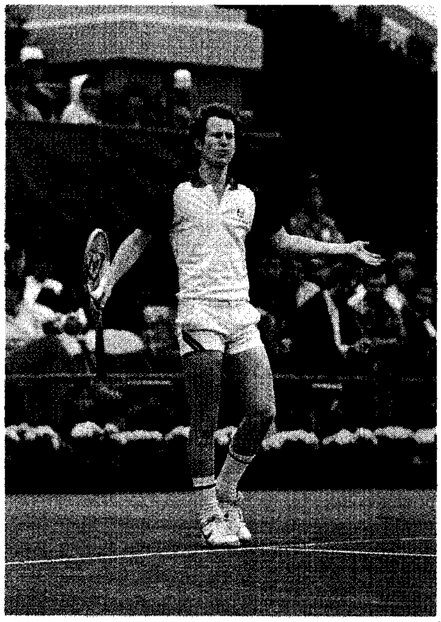
Veteran Australian Fred Stolle, three-time runner-up at Wimbledon and winner of the U.S. Open (also on grass), commented recently, "When we played the major tournaments they were all on grass except the French. It was serve and volley. The game is now very specialized. I don't think a Lendl or Vilas can win the U.S. Open on that surface. I don't think a McEnroe can win the French Open."

"Specialized" is the key word. The professional tennis player of the seventies and eighties, unlike his forebears, has his life governed by computer rankings. They dictate which tournaments he can enter and they dictate the quality and quantity of commercial endorsements. In fact, they dictate his very existence in the sport.

Early-round tournament losses seriously affect a player's computer ranking and earning power, so the professionals have been specializing more and more on the surfaces that best suit their styles. When one considers the worldwide tennis boom of the last twenty years, the picture of "specialized tennis" comes even more clearly into focus. The sport has gone "open," and prize money has escalated, producing tennis players and tournaments in previously unheard of places.

Today, a claycourter reared on the red clay of Buenos Aires is not going to want to jeopardize his computer ranking by concentrating on hard and fast surfaces. And, by the same token, John McEnroe is not going to endanger his status and earning capacity by spending weeks of the year playing on clay.

The traction that clay provides for a tennis ball greatly nullifies the speed, penetration, and "heaviness" of a shot that might otherwise be a clean winner or unplayable on a faster surface. Therefore, a player like McEnroe, who has a vicious serve on fast surfaces and loves to camp at net, on clay has to find an effective way of getting to the front court without giving his opponent time to slam a successful counter punch.



McEnroe's frustration on clay was shown at the 1982 Tournament of Champions in his struggle with Eddie Dibbs to make the final.

It generally means more time on the baseline waiting for the right moment, the short ball. It means an erosion of confidence if you are passed on the way—especially on serve. It means heightened frustration because you cannot play *your* game.

Those raised on clay develop an almost impregnable groundstroke and with it the patience of Job. They are prepared to stay out there for 50 or more shots to win a point. And, when they hit with the power of a Lendl, Vilas, or Clerc, it only adds to their opponents' frustration.

McEnroe likes to end points quickly. He is not mentally tuned, at this time anyway, to building castles in the sand.

One factor, however, that should never be forgotten when assessing John McEnroe, even on clay, is that he has at his disposal the greatest arsenal of shots in the game today and is, without argument, No. 1 on the natural talent ranking list. There is no substitute for a champion's determination—as evidenced by McEnroe's defeating, on red clay, the pride of France, Yannick Noah, to swing the 1982 Davis Cup final at Grenoble for the United States.

The United States asked a lot of John McEnroe when he carried the burden almost single-handedly against Vilas and Clerc in the opening round of the 1983 Davis Cup, again on red clay, in Buenos Aires just a few weeks ago.

Sidelined for three weeks because of a nagging shoulder injury—much of that time spent resting the shoulder and not practicing—he went in "underdone" and faced the Argentinians before a howling hometown crowd. He threw it all at Clerc on the opening day and lost 7-5 in the fifth set, after bad light sent them into the next day. He won the doubles with Peter Fleming in five sets, and by the time he got to Vilas he was a spent force, both physically and mentally.

John McEnroe played quite a deal more clay court events in his early days as a professional. Now a specialist, he must have nightmares about slow clay.

But he also knows that, for history to count him as one of the true greats alongside Rod Laver and Bjorn Borg, he is going to have to win at least one major clay court title.

I saw Bjorn Borg first try grass in his middle teens and, seeing him, one would never have imagined that he would win five Wimbledons. But under the guidance of his coach, Lennart Bergelin, he developed a serve and volley game to lift him to great heights on all fast surfaces.

What Borg had in his favor at Wimbledon, though, was that grass is an almost extinct playing surface, so few others had the opportunity to develop the expertise of those Australians and Americans who dominated in years gone by when, as Fred Stolle remarked, "they were all on grass except the French."

It will take a determined effort on McEnroe's part to adjust his game to clay, especially since he has many more expert "dirtkickers" to contend with than Borg had "grass-sliders" to face at Wimbledon.

Time on clay developing his skills is one thing. He also needs confidence in himself to win consistently on clay.

At Forest Hills, he not only has enormous challenges in the form of Lendl, Vilas, Clerc and Gerulaitis, but also in Tomas Smid of Czechoslovakia, Wojtek Fibak of Poland, Balazs Taroczy of Hungary, Victor Pecci of Paraguay, and young lions like Henri Leconte of France, Pablo Arraya of Uraguay, and America's own sensational Jimmy Arias.

There are a lot of hurdles for John McEnroe to overcome at Forest Hills '83—and at the French Opens of years to come.

But if he puts his mind to the task, one day soon he may become a horse for all courses.

In 1886 Pierre Smirnoff produced a vodka so exquisite, he shared it with his closest friends. The Czar of Russia, the King of Spain, the King of Sweden...

It was Pierre Smirnoff's artistry, not his family tree, that endeared him to Czar Alexander III back in 1886.

It was then, with just one taste of Pierre Smirnoff's vodka, that the Czar appointed him the purveyor of spirits to the Russian Imperial Court.

After that, Pierre Smirnoff enjoyed an ever expanding circle of friends. Both Russian and European nobility immediately recognized the unique taste of his creation for what it was. Highly superior vodka. Naturally. Because he created it with only superior ingredients, in the finest Russian tradition.

Today, the tradition continues. The unique taste which captivated 19th Century aristocracy is available to you. It's called Smirnoff de Czar. And one sip will tell you why this very special reserve vodka is meant to be shared with only your closest friends.

Smirnoff de Czar®
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Nº 63
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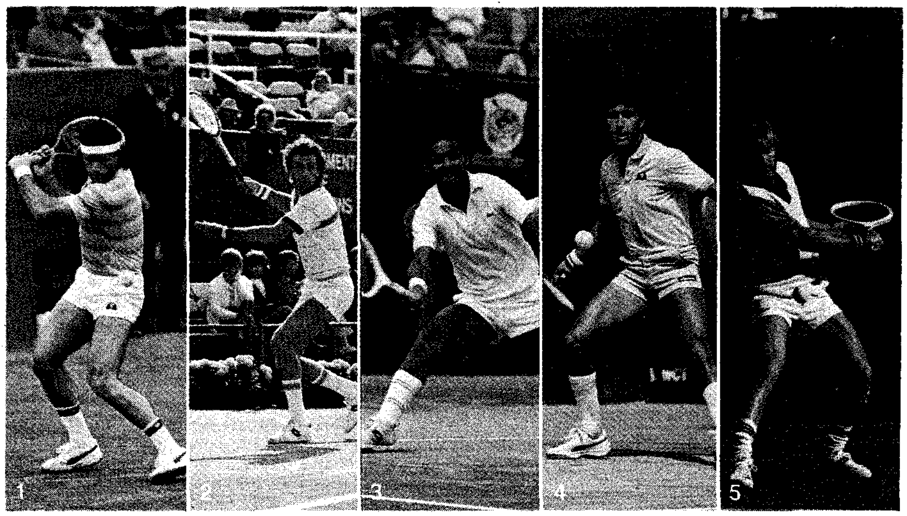
SPECIAL RESERVE VODKA
DISTILLED FROM GRAIN

Smirnoff de Czar® Vodka, 82.6 proof, distilled from grain, 1982, Ste. Pierre Smirnoff Fls. (Division of Heublein, Inc.), Hartford, Ct. Made in U.S.A.

THE LATIN EXPLOSION

BY MAURY ALLEN



1. *Guillermo Vilas and* **2.** *Jose-Luis Clerc, two Argentinean clay court specialists, overwhelmed John McEnroe and his USA squad in a recent Davis Cup victory. There was clean sweep of 1st round wins by Latins in last year's tournament. Shown here,* **3.** *Joao Soares of Brazil,* **4.** *Mario Martinez of Bolivia, and* **5.** *Carlos Kirmayr, also of Brazil.*

In the shade of the Tudor clubhouse where champions like Bill Tilden, Don Budge, Jack Kramer, and Bobby Riggs once caught a breath, a new wave of tennis heroes waits for the matches to begin.

Many of them are darkly-tanned men, all chatting in Spanish or Portuguese. And when their names are announced at the West Side Tennis Club in Forest Hills, the crowd will know that the Latins have arrived at the Mercedes Tournament of Champions.

Foremost among them are the brooding Guillermo Vilas, and his fellow Argentinian, Jose-Luis Clerc.

From Argentina and Peru, from Chile and Brazil, from Bolivia, Ecuador, Mexico and Spain, the Latins are coming to Forest Hills for a chance at WCT's Mercedes Tournament of Champions title.

Those who have been here before, and those who have never set foot on North American soil, will smile confidently as they hit their first practice balls at Forest Hills. The balls will bounce as they expect. Their footing will hold as they imagine. Their strokes will drive the ball as they always have.

If a Latin is to have an edge in any major tournament, it must be at Forest Hills. The majority learned to play tennis on the sunbaked red clay of their native lands. And the clay-like Har-Tru of the West Side Tennis Club is the kind of surface to which they are most accustomed.

"It's almost like playing at home," said a bearded Brazilian drummer named Carlos Kirmayr a couple of years ago after a first-round triumph over John McEnroe. "I felt comfortable the instant I walked on the court."

"It is their surface," Vince Van Patten, son of actor Dick Van Patten, said on an unhappy day last year when Brazilian Joao Soares eliminated him. "They play with unbeatable confidence."

There have always been capable Latin players—Maria Bueno was a three-time Wimbledon winner—but the Latin tennis explosion really began a decade ago, with the arrival of Vilas on the international scene.

He was not only a brilliant player with a varied assortment of strokes, but also an intriguing personality. He came from Mar del Plata on the coast of Argentina to hit the tennis scene with a Masters' win on grass in Australia. Tennis fans at home and abroad responded immediately to this Latin with dark penetrating eyes.

"I remember when I first started winning tournaments," Vilas once said, "and all the letters I used to get from young people. I had become a national hero and all I wanted to do was play tennis."

He came under the watchful eye of Ion Tiriac, the Rumanian Davis Cup player who guided Ilie Nastase to international fame, and soon was Nasty's equal.

In 1977, on this very court, he defeated defending champion Jimmy Connors for the last United States Open title to be won at Forest Hills, in one of the most spirited finals ever held.

Then came Clerc, who is six years, almost to the day, younger than his countryman.

"When I started winning junior tournaments, Vilas was already a recognized star," Clerc said. "It would be natural that people would compare us. We are different players, different people. I am my own man."

Many of the Latin stars come from long lines of tennis players. They have links to the tennis stars of their own countries through blood or other strong bonds.

One player, Mario Martinez, is the third generation of national champions in his native Bolivia. "I like the clay courts," he said here last year. "All courts in Bolivia are clay. It is too hot for hard courts. La Paz, where I live, is high up and very hot."

La Paz is over 11,800 feet above sea level. Only well-drilled, well-conditioned players can make it out of that environment to international competition.

"I run a lot when I play because I am always in condition. It has always been a family tradition," he said.

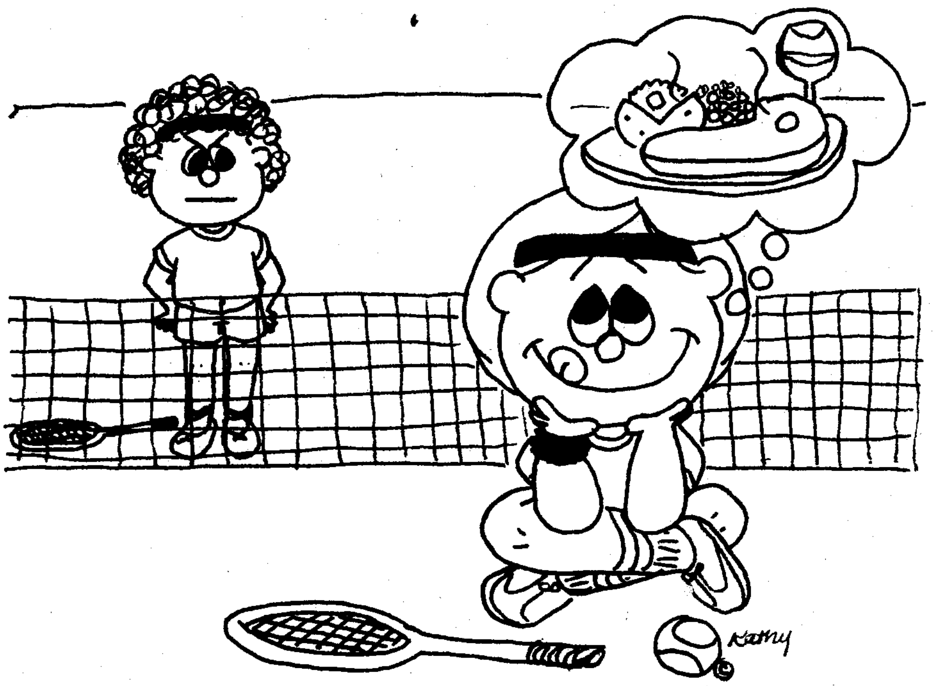
In 1982, Martinez lost to Clerc, but the experience was an immeasurable contribution to his continued success.

Each year, another young Latin seems to burst onto the scene at Forest Hills with a dramatic victory. Two years ago, it was Kirmayr knocking McEnroe out of this tournament played so close to John's Douglaston home. Last year, it was the unheralded Bolivian, Martinez, sending veteran Wojtek Fibak of Poland off to his coaching chores with Ivan Lendl.

Who will be the Latin youngster to watch in 1983?

An all-Latin final, with the likes of McEnroe, Lendl, and Vitas Gerulaitis in the draw, seems unlikely, although the Mercedes Tournament of Champions seems to pile surprise upon surprise. And, if on the second Sunday in May, in front of the West Side Tennis Club's Tudor clubhouse, the voices in Spanish and Portuguese are more animated than usual, it may have come to pass. Olé.

It's not whether you win or lose, it's where you eat after the game.



Right now, it may seem like a matter of life and death . . . but just remember . . . it's only a game.

When it's over, life goes on. And it should be the good life. So after the game, be sure to eat at one of the fine restaurants listed below.

All of them serve fabulous food. And all welcome the American Express® Card. Which means you're sure to have a great dinner . . . whether things at the game turned out great or not.

Queens

Fontana di Roma. 111-08 Queens Blvd, Forest Hills. 793-4162. Fine Italian Cuisine. Valet Parking.

Heskels. 70-28 Austin St, Forest Hills. 268-4524. International gourmet cuisine.

La Cueva. 104-21 Queens Blvd, Forest Hills. 275-9595. Delicious Spanish specialties.

My Kitchen. 72-24 Austin St, Forest Hills. 268-4346. Superb Nouvelle cuisine. Reservations.

O'Neill's. 64-21 53 Drive, Maspeth. 263-6100. Ribs, steaks and fresh seafood. Open 7 days 12-2 am.

Prudentis. 51-02 2nd St. L.I.C. 729-7572. Sumptuous Italian delicacies and fresh seafood.

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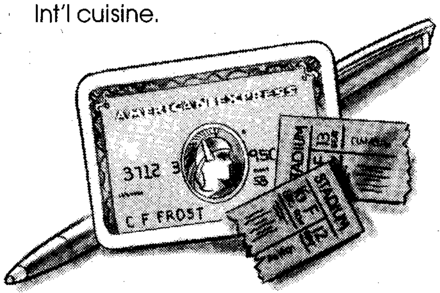

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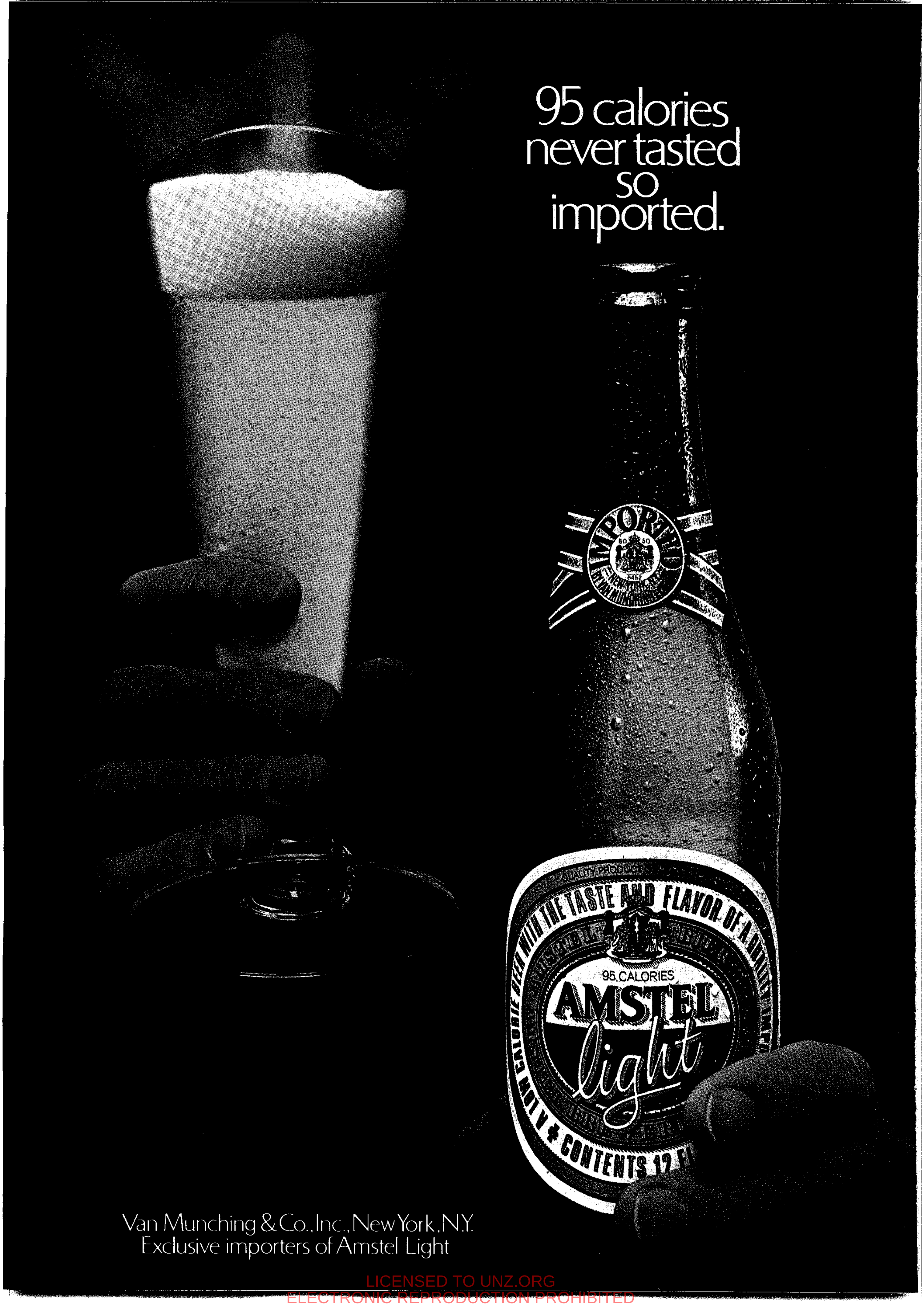
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Theater / John Simon

DUBIOUS BLESSINGS

"...Nunn's Shakespeare is full of nostalgic cuteness. *You Can't Take It With You* is mechanical and ramshackle..."

All's Well That Ends Well IS ONE OF Shakespeare's more mystifying plays. The date of composition is uncertain, but even more so is the meaning. Academic debate still thrives on whether this is dark comedy, related to *Measure for Measure*, or a sunny whirligig, akin to *Twelfth Night*. The very heroine, Helena, who stops at nothing to win the unloving and unlovable man she loves, is seen by Hazlitt as having "not one thought or action that ought to bring a blush into her cheek," and, antithetically, by the eminent E. K. Chambers as passing "from dishonor to dishonor," and, in the "degrading" pursuit of Bertram, "trail[ing] her honor in the dust." Certain it is that Bertram is a fool, and that he abhors Helena; can we, then, respect a woman, however plucky and resourceful, who thinks to find happiness with such a one for "his arched brows, his hawking eye, his curls"? By today's standards, scarcely.

But if we consider the story's origins—via Boccaccio and Painter—in ancient folk tales (cf. Cupid and Psyche) about a diligent and intrepid girl earning some mighty husband the tough way, *All's Well* makes at least historic sense. Yet even with Shakespeare's "modernizing" improvements this Bertram and Helena are harder to take than the *Decameron*'s Beltramo and Giletta, who, thanks to the brief narrative's rapidity and translucency, remain innocent enough archetypes rather than clammily alive, censurable human beings. So a sensible production would push *All's Well* as far back in time as possible, to make its unpalatable elements take on a mythic disembodiedness. Trevor Nunn, the director of this Royal Shakespeare Company revival, chooses the opposite tack: He updates to vaguely World War I times, which affords him all kinds of nostalgic cutenesses but clashes painfully with the play's language, mores, and inner logic.

This is, however, glossed over by every sort of farcical, romantic, and visually titillating (as in Nunn's *Nickleby* and *Cats*) strategy, which obscures the meaning—or meanings—in favor of an extravaganza midway between *The Student Prince* and Balanchine's shoddy *Vienna Waltzes*. If this kind of slick nonsense—not to say *contresens*—is to your taste, *All's Well* will start, continue, and end well for you. The physical production has a nice blend of meandering and sweep to it, even if John Gunter's scenery is routine, Lindy Hemming's costuming hit-or-miss, and Robert Bryan's lighting too clever by half. There remains, though, Guy Woolfenden's engaging music, polished albeit undistinguished ensemble acting, and Shakespeare's second-best, and thus still champion, writing.

Royal salute: *John Franklyn-Robbins and Harriet Walter in* All's Well.

The acting, alas, is that kind of rote, civilized, accomplished but likewise second-best, British acting that goes down effortlessly but unthrillingly like the better English cuisine: Most actors have fine moments among others that are merely respectable. Standing out from this jolly gelatin are only, for good, Margaret Tyzack's quietly intense Countess and, for ill, Philip Franks's singsongy if not actually dithering Bertram and Harriet Walter's ungainly Helena. Ho hum—or fo fum—I smelled the bloodlessness of an English mummery.

IT IS A SORRY THEATER IN WHICH **You Can't Take It With You** becomes a classic, as this ramshackle, simplistic wish-fulfillment farce is most often uncritically hailed. That it is almost plotless would not matter if the characters were less mechanistically contrived, the situations at least remotely related to reality, and the wit not so consistently primitive. Of course, in 1936, when the Depression was not yet over, there must have been something vastly comforting about a happy-go-lucky family and friends, one zanier than the other, surviving in style with two black servants without having to work, and free to pursue their lunatic hobbies to their full hearts' and empty heads' content.

The principals come schematically equipped with two unrelated hobbies each. For Grandpa Vanderhof, it's collecting snakes and frequenting commencements at nearby Columbia University; for his daughter, Penny Sycamore, it's painting and playwriting, because a typewriter was mistakenly delivered to the house (didn't the rightful owner ever claim it, or was it destined for George S. Kaufman or Moss Hart of the famous duo-typewriting team Kaufman and Hart, responsible for *Y.C.T.I.W.Y.*, either of whom could make do with the other's machine?); for granddaughter Essie, it's ballet dancing and making candy; for her husband, Ed, it's a printing press and a xylophone. Penny's husband, Paul, has only one hobby, making fireworks, but he has a sidekick, Mr. DePinna, who came to deliver ice but stayed on to help make heavenly fire in the basement; so here

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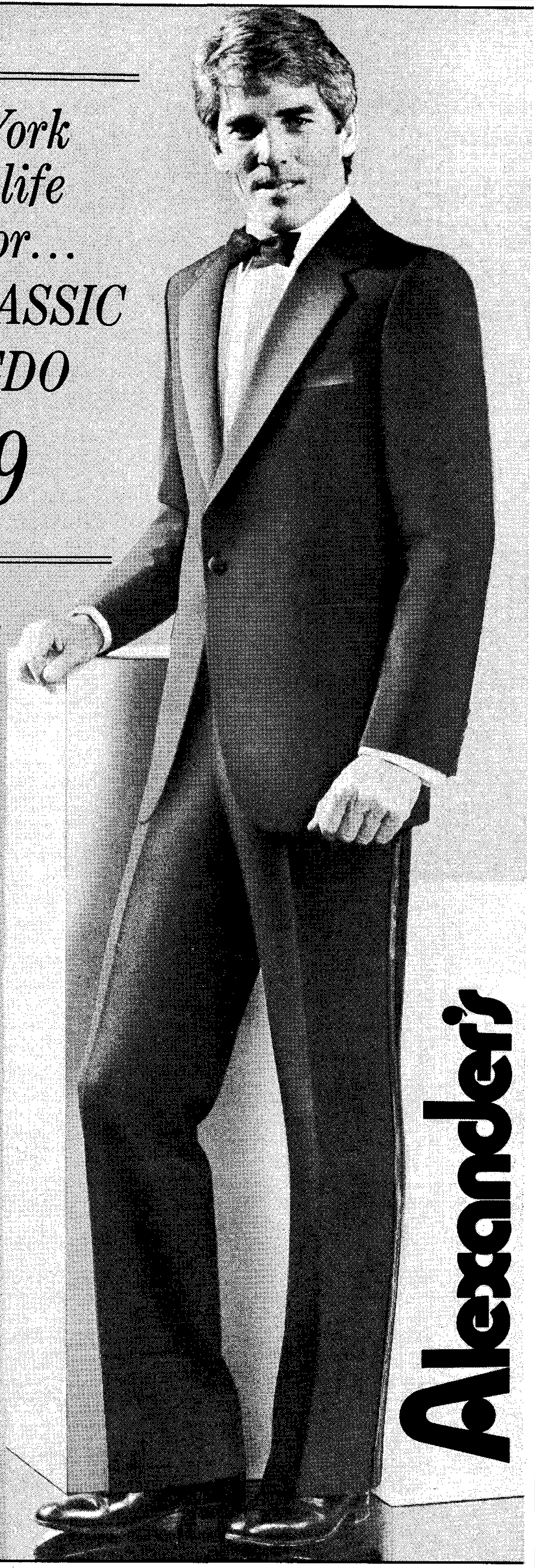

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it's one hobby but two practitioners.

Essie has a lovely elder sister, Alice, who is normal and a secretary, but somehow exempt from the opprobrium heaped on other workers. She and the boss's son, Tony Kirby (the ineffectual drone of his father's Wall Street firm, and thus, obviously, lovable), are in love; by play's end, the senior Kirby, a workaholic millionaire, is likewise converted to the saxophone—and, in due time, perhaps even to his other secret passion, the trapeze—so he can be saved. For his wife, a typical society matron, no immediate redemption is in view, though she may yet take up, say, clinometry and scrimshaw. That Essie, DePinna, and Ed (who prints Trotskyist slogans and distributes them in his wife's candy boxes, but is astounded when the F.B.I. takes an interest) are authentic imbeciles, that Mr. Vanderhof is made into a hero for cheating the government out of a lifetime of income tax, that the émigré Boris Kolenkhov should be thought charming because he lives off fraudulent ballet lessons to unteachables, surprisingly bothers no one. That Penny, who writes god-awful plays, should seem delightful to the authors of *Y.C.T.I.W.Y.* is, however, perfectly understandable.

That farce can and should make a modicum of sense has been amply demonstrated by such playwrights as Feydeau and Courteline, Nestroy and Goldoni. In a letter to his wife, Kaufman said that the play "has a point . . . that the way to live and be happy is just to go ahead and live, and not pay attention to the world." It may be all right for the dramatis personae not to pay such attention and suffer the consequences; but dramatists guilty of the same inattention are sure to end up on the junk heap of theatrical history.

The current production has that awful provincial summer-theater look—or perhaps the Kennedy Center one, which is pretty much the same thing. James Tilton's set is tacky rather than winsome, Nancy Potts's costumes are frumpy rather than fey (particularly damaging to Alice), and Ellis Rabb's direction has greatly worsened since his 1965 staging of the play for A.P.A. Now the pace is more suited to a Moscow Art Theater revival of Ostrovsky, while the actors are often lined up straight across the stage as if about to break into a Rockette routine. And almost everyone in the cast is either too old or too young for his part.

Jason Robards, though too youthfully vigorous for Grandpa, tries valiantly to keep him foxy rather than coy; Elizabeth Wilson's Penny is fine, though a mite too sane; Jack Dodson is a nice but rather too understated Paul; Alice Drummond, Rosetta Le Noire, Meg Mundy, Richard Woods, Arthur French, and Orrin Reiley do handsomely by smaller parts. But Carol Androsky is a disastrously cloddish Essie, Christopher Foster a boring Ed, Bill McCutcheon a routine DePinna, and neither James Coco (Boris) nor Colleen Dewhurst (Grand Duchess Olga Katrina) can do a Russian accent, and Coco, moreover, hams distastefully. As the young lovers, Maureen Anderman and Nicolas Surovy are overage and heavy-handed, and Miss Anderman's mugging threatens to crack her makeup. The authors' fatal unconcern is emblematized in that very "Olga Katrina": Catherine in Russian is Ekaterina; double Christian names aren't Russian at all. To caricature or satirize life, you first have to observe it with accuracy.

NOTHING IS MORE UNFAIR THAN TRYING to parlay the conceivably best American musical, **Porgy and Bess** (1935), into the realms of opera, where it would have to compete with the likes of *Wozzeck, Peter Grimes,* and *From the House of the Dead.* Staging it in Radio City Music Hall puts an equal strain on it; there it has to compete with the likes of Gance's *Napoleon,* if not indeed with Roman chariot races. Not only the sound with all that miking (which would be offensive even if it worked properly) but even the sights get lost on the gigantic stage and in the cavernous auditorium, so that, going Porgy one better, I had to ask myself not merely "Where's my Bess?" but also "Where's my Porgy?" I soon gave up trying to keep up with the fine lyrics and settled for what I could get of the marvelous Gershwin music and a fair amount of the spoken dialogue, as well as the stirring spectacle of Jack O'Brien's powerful direction, Douglas W. Schmidt's imposing scenery, Nancy Potts's pleasing costumes, George Faison's slight but sufficient dances, and Gilbert V. Helmsley Jr.'s magnificent lighting, featuring conceivably the best stage storm ever.

It is hard, under the circumstances, to judge the orchestra led by the reputable C. William Harwood, and harder still the performers. The only voice that carried with perfect ease was that of Loretta Holkmann as Maria, but she had rather little to do; in larger roles, Veronica Tyler as Serena (after initial vocal unsteadiness), Alexander Smalls as Jack (despite stiffness in the acting), and Gregg Baker as Crown impressed me most. Naomi Moody's Bess was a bit pallid both vocally and histrionically, and Michael V. Smartt's Porgy left me so cold in every way that I was actually rooting for Crown. Luvenia Garner's Clara was least audible of all; Larry Marshall is a bit too big and straightforward for my idea of Sportin' Life, and he has even put on some weight since the 1976 production (substantially the same as this), but his dancing is wickedly sinuous and he sneers his way nicely through his songs. The vocal ensemble, beautifully

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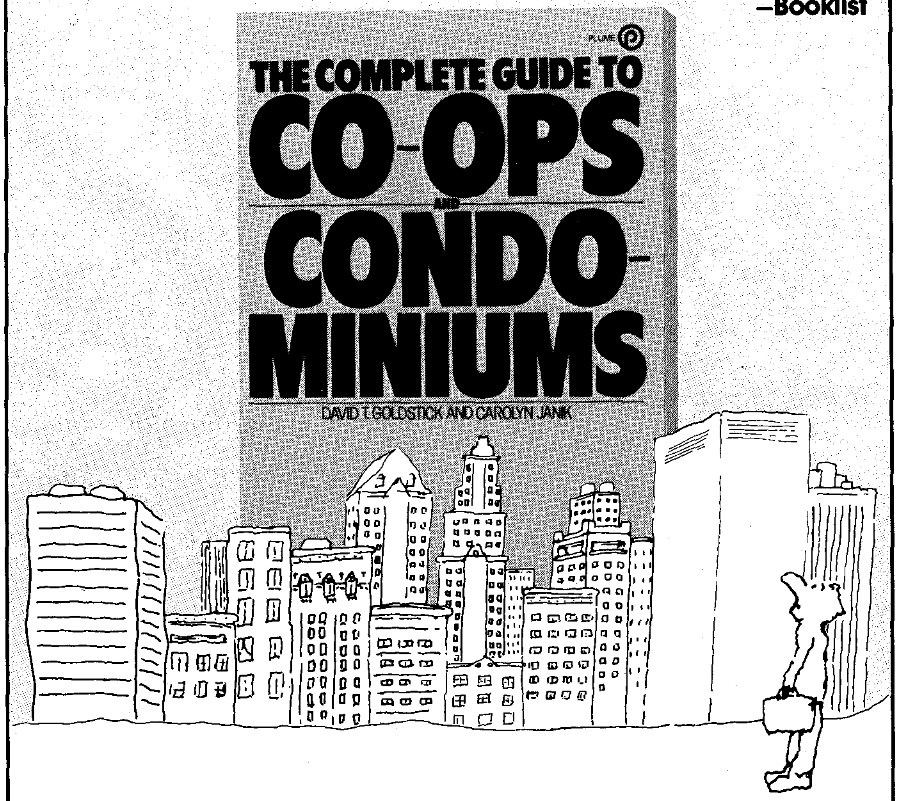

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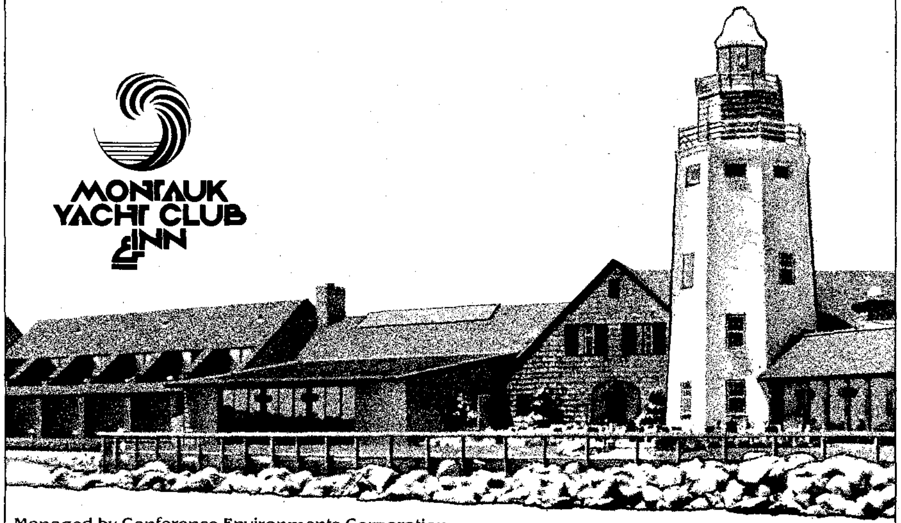

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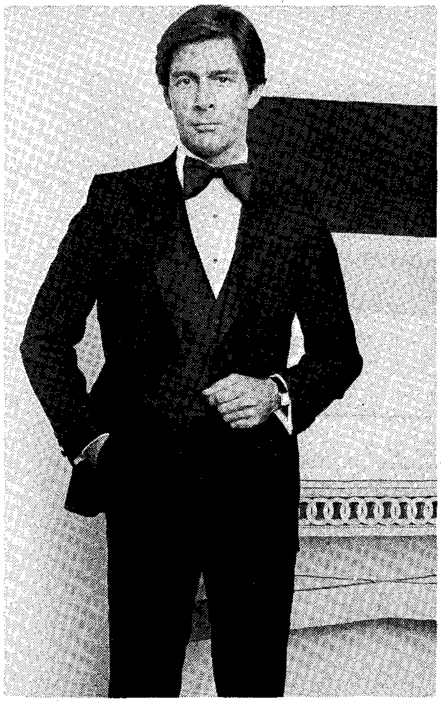

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This is not the ideal way of seeing and hearing *Porgy and Bess*, but, until a better one comes along—which won't be soon enough—it'll have to do. And it may be that some of the performers who alternate in the principal roles come off better than the ones I caught.

WHAT CAN I SAY ABOUT EDWARD ALBEE'S **The Man Who Had Three Arms** that I haven't said about some dozen of his preceding offerings? The author of two good plays, Albee has written nothing of merit since *Virginia Woolf*. Here he has concocted a monologue in lecture format for the hero (the two other actors, in a variety of small roles, might as well be part of the unimaginative slide projections meant to juice up this lectern drama), a man who once sprouted a mysterious third arm on his back, and so became famous, rich, and sought after; but now that it has vanished, he ekes out a measly existence from $500 lectures (overpriced, if the play is a fair sample) in the course of which he tells his life story, blames everyone else for his troubles, viciously insults the audience, and indulges in pitiful verbal games that insult the intelligence.

In other words, Himself, as the monologist is called (Albee regularly eschews anything as unsymbolic as a name), is Albee himself, who briefly displayed talent; he acquired fame, wealth, easy sexual conquests, and now berates the world for withdrawing these gifts—whereas it should be blamed for having proffered them prematurely and excessively. Accompanying the invective is an obbligato of whining self-pity: As the audience is being baited and verbally booted out of the theater, it is also begged for compassion and companionship. The play snarls and snivels alternately or even simultaneously, has no dramatic invention or introspective honesty, and is as abject as it is vile.

In addition, it is humorlessly foul-mouthed, pretentiously would-be-cultured, crammed with every conceivable desperate pun on arms, and, despite protestations of heterosexuality, full of venomous misogyny, campiness, and an acrid degradation of sex that I do not perceive as particularly heterosexual characteristics. The verbal wit is on the level of "not a situation most people come face to face or crotch to crotch with," and the culture scales the heights of a Piaf tag in French and a slight misquotation of two of E. E. Cummings's best-known lines, "how do you like your blueeyed boy/ Mister Death." Albee's English is, as usual, poor, though no worse than his ethnic jokes. Given all this, Robert Drivas's performance is a piece of heroism, but as misplaced as swimming the Hellespont with two arms tied behind your back. ■

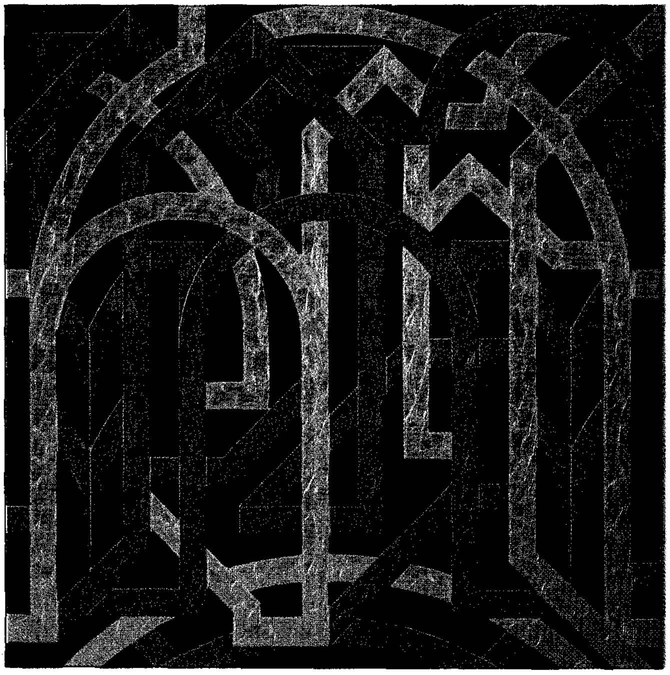
Art/Kay Larson

FREEZING EXPRESSIONISM

"...Some of the ambiguities that make abstract painting so rich are intruding on Valerie Jaudon's woven surfaces..."

THE PATTERN AND DECORATION MOVEMENT, begun by a group of SoHo artists as a challenge to minimalist painting in the mid-seventies, hasn't always been kind to its members. After nearly ten years, its arguments with minimalism appear at times redundant; painters still caught up in those arguments now can seem trapped by the limitations of a single good idea. Other artists have moved on. Among them is **Valerie Jaudon,** who has emerged from pattern painting (was the label her doing, or ours?) to become a confident abstract artist with considerable potential.

Jaudon used to keep her patterns tight: The bands of color that intertwine on the canvas surface were once as tautly tangled as a pile of kittens in a litter. The paintings' symmetry and density made clear references to architectural ornament and the sort of linear decoration one might find in a book on medieval Celtic design. Too clear, I thought. Jaudon seemed to be using those motifs to provide the intellectual justification for paintings that could perfectly well stand on their own.



Tough conversation: *Jaudon's* Sebastopol, 1982, *at Sidney Janis.*

Lately, however, Jaudon has relaxed. Not much—just enough to open the paintings up, to disrupt their symmetry and introduce some breathing room. They seem to be in the midst of a sigh of relief. Jaudon continues to weave together bright bands of color (including reds, blacks, gold-leaf golds, and silvers), but there is space between the bands. She still inserts veiled references to architecture and design (especially to the soaring arches of medieval churches), but there are suggestions of courtyards behind the arches. In other words, some of the ambiguities that make abstract painting so rich are now intruding on Jaudon's woven surfaces. Once those ambiguities begin to appear, the paintings become very painterly: done in lustrous hues, with glossy oil colors so thick they take on the texture of frosting.

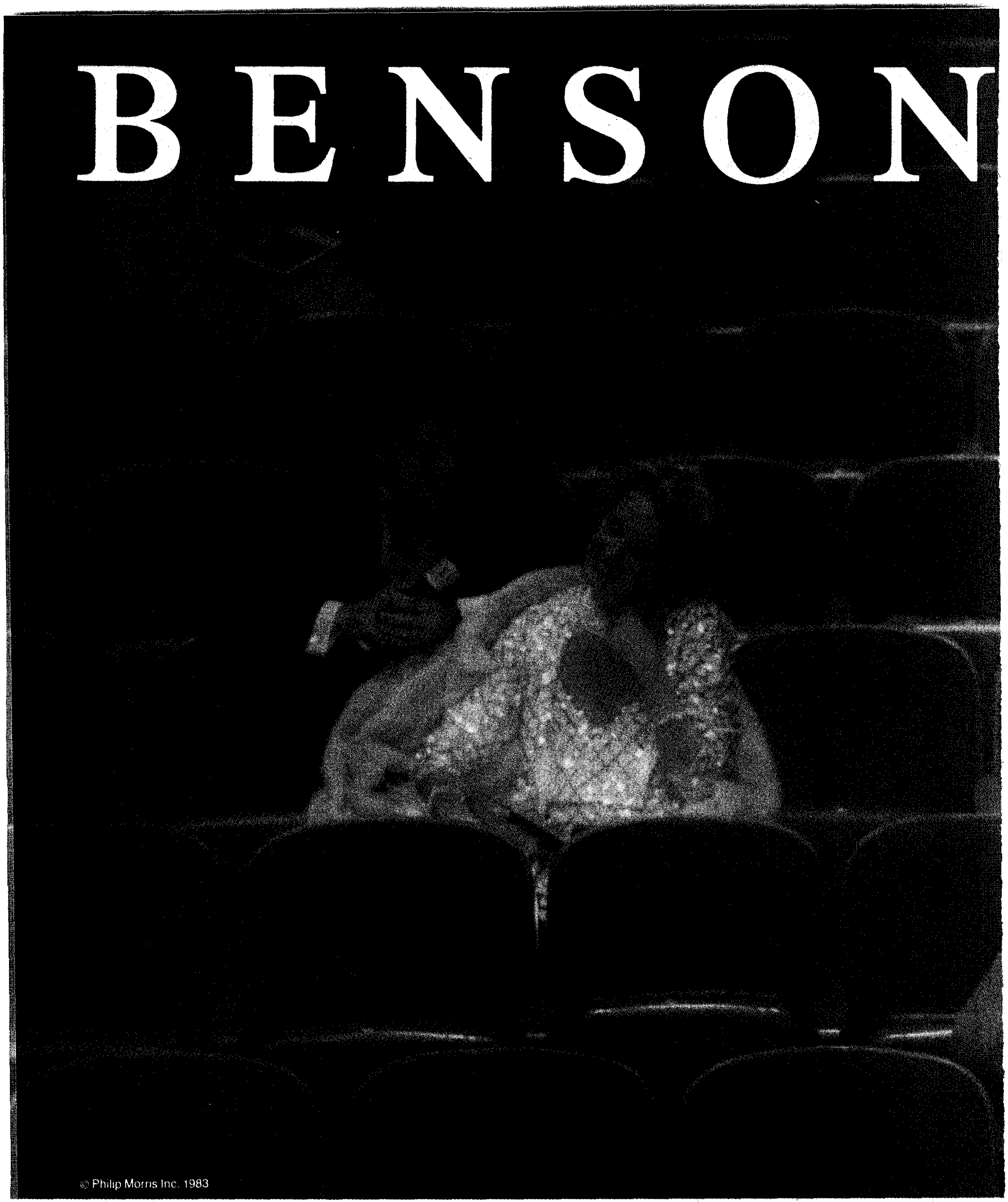
Jaudon describes her art as "frozen Abstract Expressionism," a remark that would have seemed off the mark if it had been used to explain her work of the late seventies. Now, however, it seems very apt indeed. Jackson Pollock's gestures have been caught and stripped of spontaneity to reinforce their sweeping scale. Jaudon works large (the painting reproduced here is 72 inches wide), yet the size is right. Her new paintings appear to carry on a dialogue not just with minimalism but with historical "expressionism" too—a tough conversation to have, but a dramatic one. (Sidney Janis Gallery, 110 West 57th Street; through April 30.)

Julian Schnabel REMAINS OUR MOST problematic painter. Perhaps it's just overexposure (this is his second New York show in six months, although the first to be solely at Leo Castelli). Perhaps it's something more profound.

There is undeniable energy in this group of large paintings on velvet and larger paintings on crushed plates, but it's the sort of exuberance one now associates with Schnabel: a gluttonous eagerness to assimilate every technique, every object, and every idea within reach. Schnabel has made of himself an object lesson in art history. A new group of sculptures here—round, cocoonlike bronze castings, one of which dangles from the ceiling — includes hanging human forms in cast-metal cloaks that directly recall Rodin's bronze statue of Balzac, in which the writer is wrapped in a cloak so voluminous that his body becomes pure volume and only his head remains visible. Rodin's *Balzac* has sexual overtones (the cloak hides an enormous erect phallus), so we may guess that Schnabel means to say something about the latent sexual energy in these human cocoons. (One of Schnabel's figures, in fact named *Balzac,* is the only one of the group to wear an antler on its head. Another reference to male potency? To the passion of stags?)

Schnabel seems intrigued more with tracing these connections than with making objects for their own sake. The paintings have always hinted that the painter had a story to tell, that the images had antecedents elsewhere. Goya's bullfight paintings, for instance, lent Schnabel's earlier show at Mary Boone some of its most striking, empty, brown, arenalike spaces. Schnabel's work is like an art-historical slide file without the identifying labels: One sorts through almost at random, looking for chance associations. Is he waiting for a theorist of the magnitude of Harold Rosenberg or Robert Rosenblum to explain these references to us? He said so once, but I didn't believe him. Now I believe him, but I'm still not convinced that's a sane goal for a young painter. (Leo Castelli, 142 Greene Street; through April 30.)

Francesco Clemente IS THE LATEST artist to sprawl across the byways of SoHo in a two-gallery show. Earlier, I would have been happy to see such an excess of Clementes; I have liked his strange, visionary, semi-hallucinatory self-portraits since I first saw them in Rome. But he has recently moved to the United States, and seems to be working



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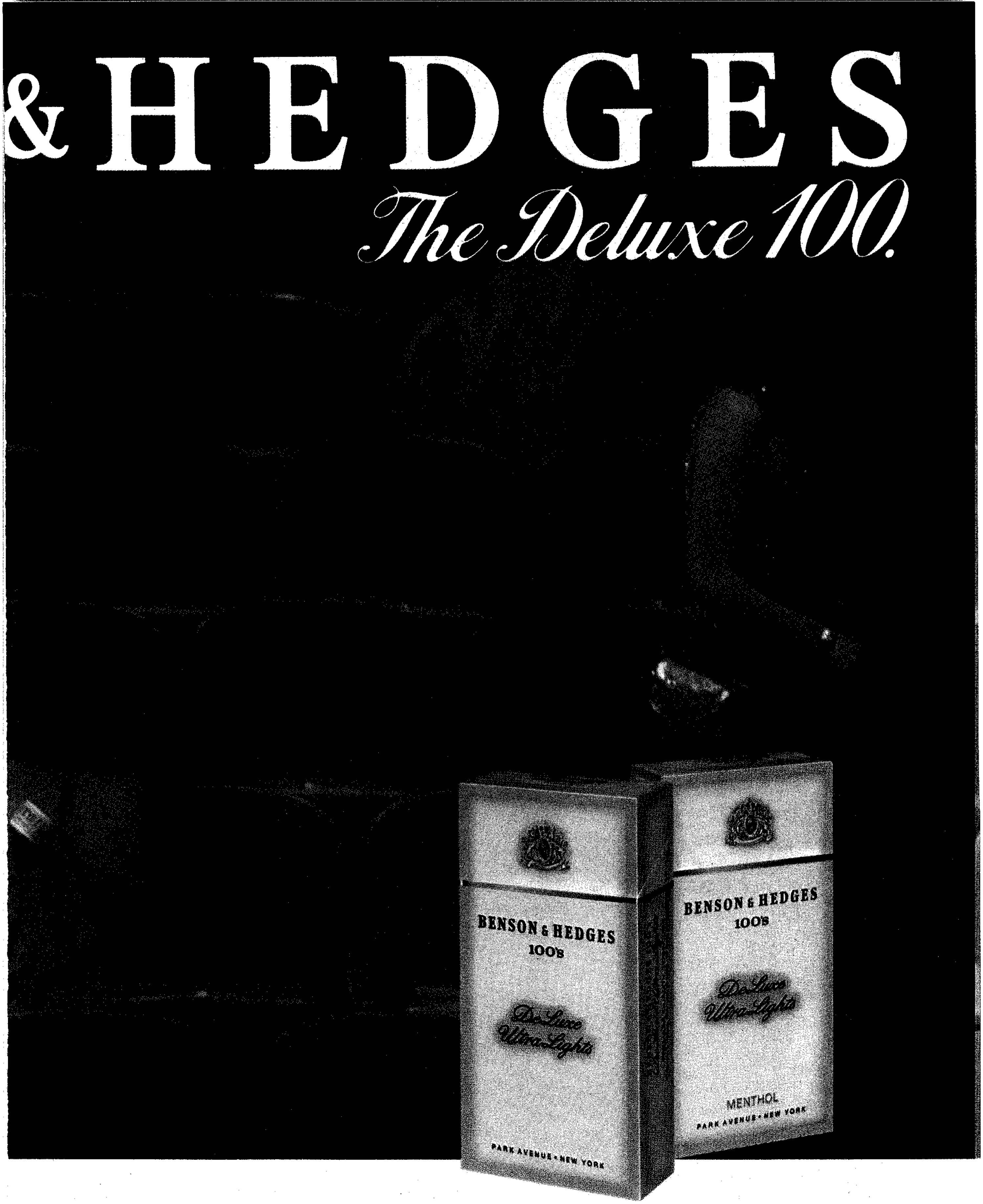
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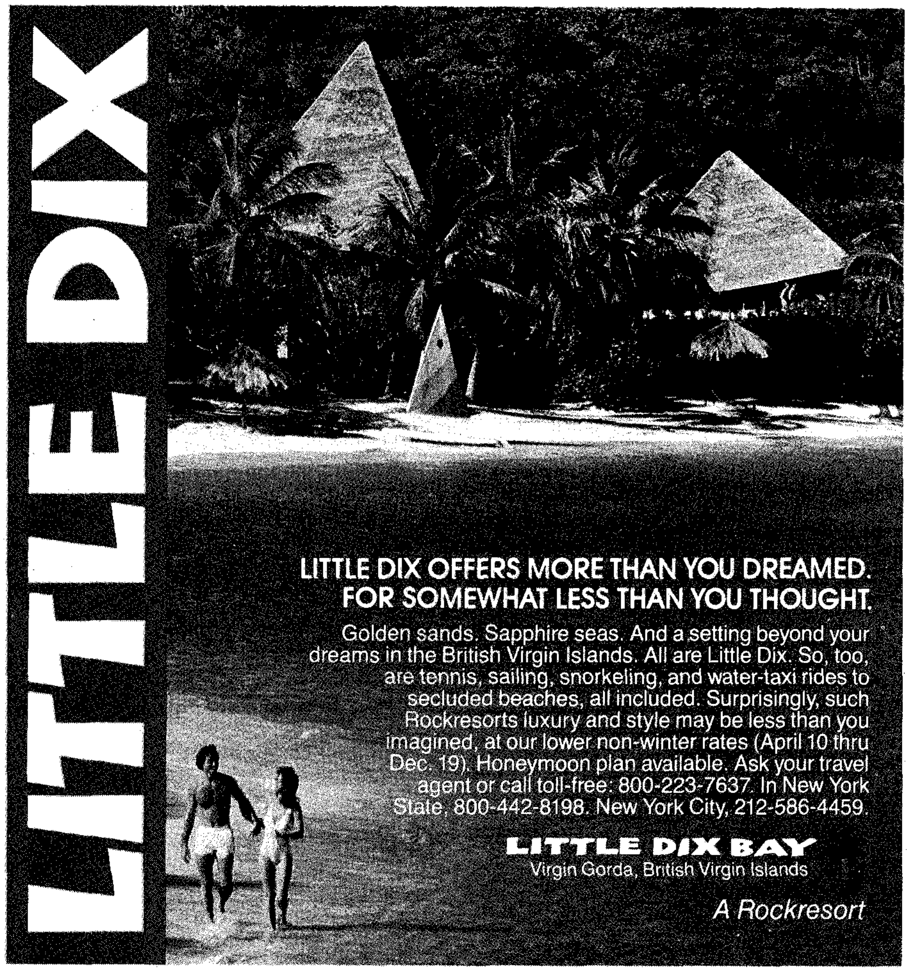

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rather too fast for comfort. The large paintings that stretch across both walls of the Mary Boone Gallery, hung at an uncomfortably and pretentiously high level, would have been much better at smaller scale, perhaps done as frescoes. As paintings, they are expressive and obsessive, but also excessive: They don't know when to stop.

Clemente packs his Tantric pictures with a modern version of medieval or Eastern demonology. Faces hover in space like characters in a meandering tale, or like figures in Indian sculptural reliefs: gods large and small, each with a personal story to tell, each with its attendant angels and demons. Clemente has lived for long periods in India, so his sympathy with Hindu or Buddhist versions of the supernatural is not an affectation. The woman haunted by small male figures, the face emblazoned with another face at the spot on the forehead associated with the "third eye"—these are visions drawn from cultures not predominantly Western.

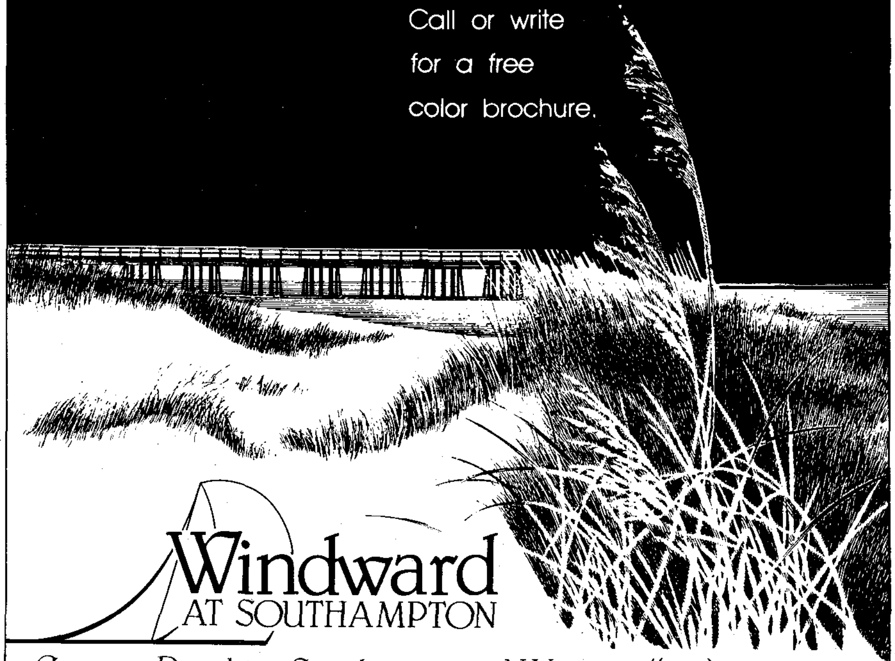
My argument is not with Clemente's intentions, which are as sly and elusive and wry as always. I am concerned, instead, that he may feel pressured to produce enough work to fill the swollen outlines of his superstar image. As wild as his demonology used to be, it was held in check by the painter's modesty. Clemente's art is terribly private, and cannot be pushed. Where his earlier work seemed just barely in control, held together by some secret but unshakable resolve, this new set of paintings seems just barely out of control, as though the artist had set himself too large a task in a medium he had not yet mastered. When he leaves oil painting and takes up transparent pigments, the difference is immediately clear—he is not comfortable in one, and utterly comfortable in the other. There are a few frescoes at Sperone Westwater that show how good he can be when he listens to his own voice. We should sympathize, however, with his difficulties. How can you be a monk and a superstar both? (Sperone Westwater, 142 Greene Street; through May 10. Mary Boone Gallery, 417 West Broadway; through April 30.)

THE TITLE IS DELIBERATELY CLUNKY: **"New Biomorphism and Automatism."** But the show itself is a graceful exposition of the reappearance of organic globular forms in recent art. Jay Gorney, of Hamilton Gallery, noticed, during visits to artists' studios, that a number of younger artists had re-created Surrealist biomorphic forms, sometimes in combination with "automatic" painting techniques. Though he avoids the temptation to speculate on reasons for this new source of enchantment, he couldn't avoid the impulse to put seven such artists before us. Occasionally his argument seems strained, especially in the case of Richard Hennessy, an abstract painter of an earlier generation, who has only lately adopted a sprawling, animated (and intriguing) gestural style. Gorney does better with the newcomers, who include two artists of exceptional interest who have never shown in a major New York gallery: Carroll Dunham, born in New Haven in 1949, and John Newman, born in Flushing in 1952. Dunham's paintings seem to include a little of everything: some trompe l'oeil, some biomorphism, some cartoon coloration. Newman's wall sculptures are elegant and smart at the same time; I had almost begun to believe that younger artists couldn't handle the demands of classic metal sculpture, but Newman proves me wrong. (Hamilton Gallery, 20 West 57th Street; through April 30.)

LEST WE FORGET, DEALER RICHARD BELLAMY has filled the aerie of the Oil & Steel Gallery, on the fourteenth floor of 157 Chambers Street, with new sculptures by **Mark di Suvero.** The artist's last one-man show in New York was his retrospective at the Whitney, seven years ago. Artists often suffer neglect after such major exhibitions, and Bellamy seems determined to keep di Suvero from such a fate. That's fine with me—these enormous beam-and-balance feats remain an important contribution to the constructivist line of thinking, and a reminder that expressionism doesn't have the final say in sculpture.

Di Suvero's interest in massive assemblages of steel hasn't changed, nor has his concern with balancing the resulting masses on tiny pivot points. But he has added spirals in shiny metal, and has dangled objects in the center of the spirals, so that work that was once deliberately crude and "industrial" now begins to look a trifle more graceful. Has di Suvero taken a second look at the grace of early constructivist sculpture? Perhaps he is beginning to shift his interest away from the beam-and-balance works, which were metaphors for the human body and its limbs. (Those works are represented here by a colossal claw, once part of a backhoe, that di Suvero has converted into a "hand" or "foot" attached to a stretched-out armature of heavy timbers.) Or perhaps he is simply combining those body metaphors with a new feeling for sleek sculptural appendages. (Through May 7.)

Alfred Leslie, TO MY MIND ONE OF the very best contemporary realists, includes in this show his striking portrait of a nude pregnant woman. We've seen the painting in group exhibitions, but for full impact, visit it here, in isolation. (Allan Frumkin Gallery, 50 West 57th Street; through April 28.)



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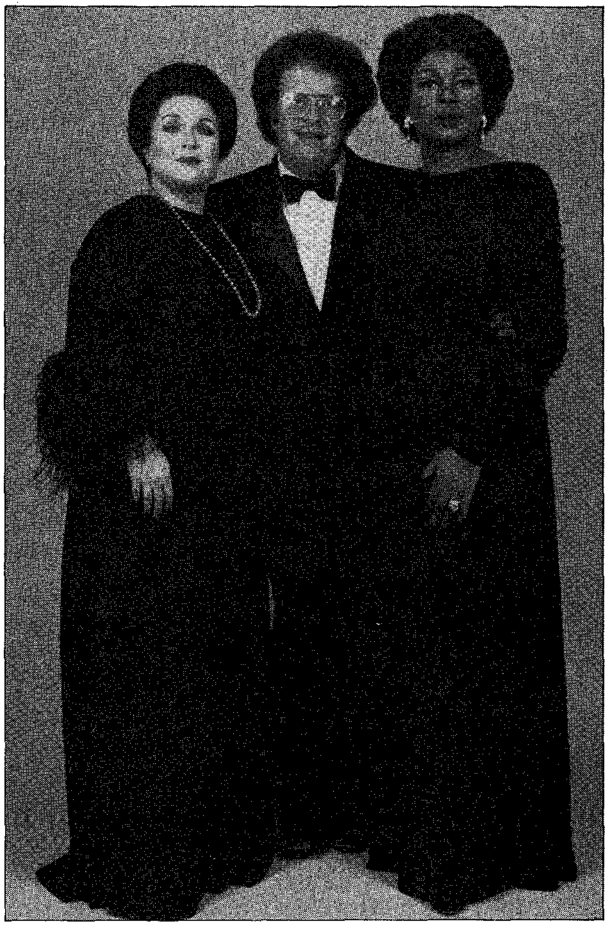
"...From stage to disc: a memorable Met *Tosca,* a pair of starry divas, and a trio of legends: Horowitz, Bernstein, Baker..."



Horne, Levine, Price: *The solos are what count.*

LIVE RECORDINGS HAVE COME FAR SINCE 1901, when Lionel Mapleson installed a primitive cylinder apparatus on a catwalk at the Metropolitan Opera House to capture Melba, De Reszke, Eames, Ternina, and other legendary Met stars in action. (Mapleson's pioneering pirate activities ceased abruptly two years later, when his machine plummeted to the stage and narrowly missed Johanna Gadski.) Today, important musical events of all kinds—and many more of no artistic consequence whatever—are routinely preserved. In time, musicians may even stop recording in front of lonely, antiseptic studio microphones altogether.

The choice of material on both commercial and "private" labels is already immense, documenting concert and operatic performances all over the world. One of the richest sources is the Met, with its 50-year cache of Saturday-matinee broadcasts. Many of the most desirable items used to circulate under the counter, but when the company unleashed its legal bloodhounds on the bootleggers, Met recordings vanished from local record stores. Why should the pirates get rich off this valuable equity? For some time now, the Met has been releasing its own series of historic broadcasts at $125 per set, and so far that lucrative operation has raised over $2-million for the Metropolitan Opera Fund.

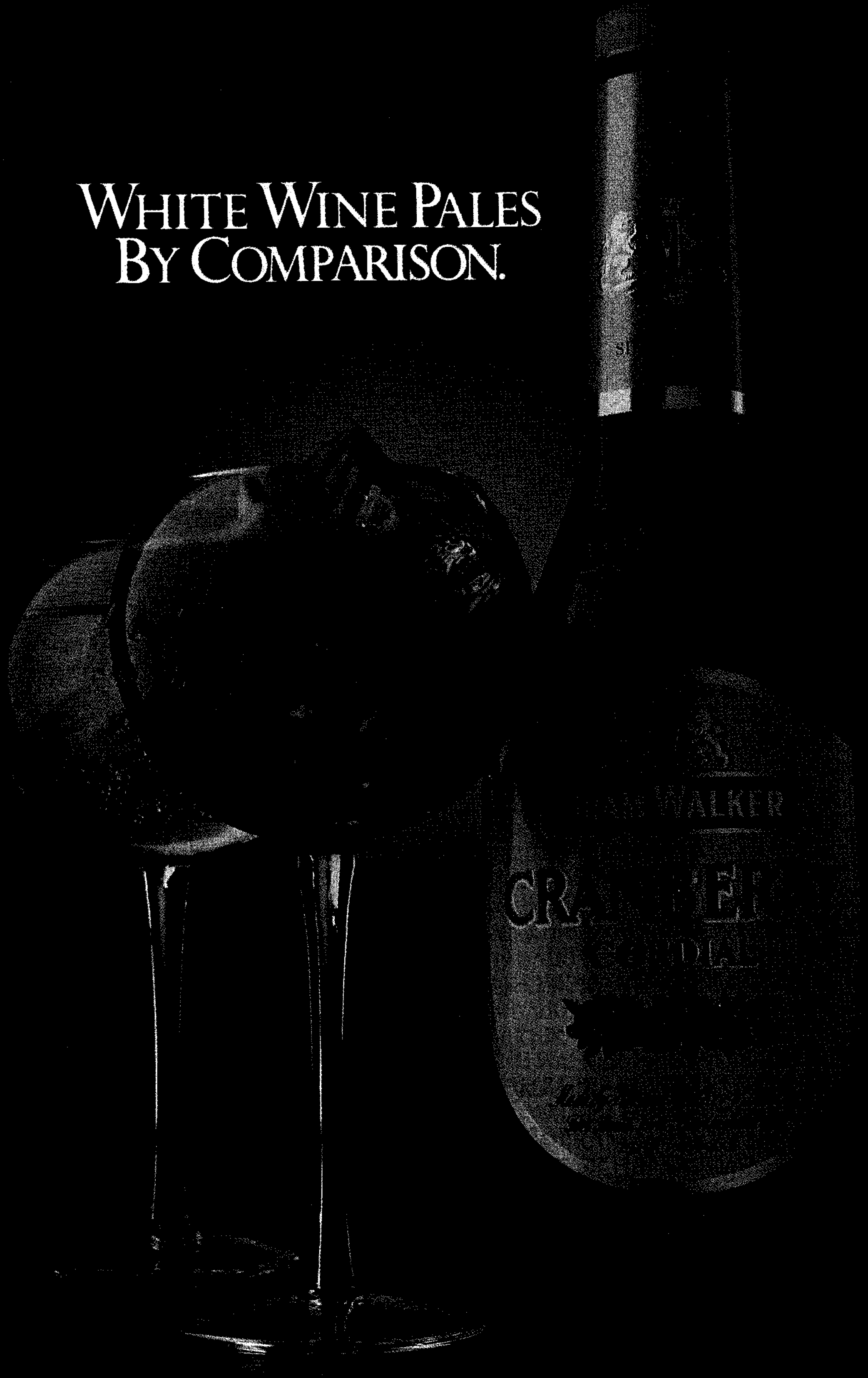
The latest album in this series is the January 7, 1956, performance of **Tosca,** starring Renata Tebaldi, Richard Tucker, and Leonard Warren, with Dimitri Mitropoulos on the podium. Those names alone justify the lordly asking price, even without the lavish trappings: a purple-felt-covered box, a libretto, and a 28-page booklet containing a colorful history of *Tosca* at the Met, recollections of the artists, and dozens of photographs. This presentation follows the design of the first nine Met releases, all of them presently available. Included are an unforgettable *Tristan,* with Flagstad and Melchior; a sizzling double bill of *Salome* and *Elektra,* starring Welitsch and Varnay; and an exquisite *Madama Butterfly,* with Albanese.

Many connoisseurs back in 1956 sniffed patronizingly at a *Tosca* with this lineup: Tebaldi, Tucker, and Warren may have been all very well, but such a broad, purely vocal approach to Puccini lacked the finely nuanced dramatic subtleties of the Callas-Gobbi combination. How silly: We were lucky to have the choice. Today, a decent *Tosca* cast of any kind seems virtually nonexistent. Here are three magnificent voices in their prime, giving full value to every note, relishing each melodramatic moment, and responding to the opera as a genuine article of faith—for once, Rudolf Bing's claim that he presided over "an ensemble of stars" was no lie. Mitropoulos's presence counts for much too, as he magisterially controls the tricky score and stirs up a bubbling cauldron of orchestral excitement in the pit. All three singers recorded *Tosca* around this time in the studio, bland performances that give scant indication of the fires they could kindle on the Met stage. Hear it for yourself by sending $125 to the Metropolitan Opera Fund, Box 930, New York, New York 10023.

A less costly but equally intriguing memento of a more recent all-star Met occasion comes from RCA (CRC 2-4609): last season's **Leontyne Price–Marilyn Horne** concert with James Levine conducting. I cannot imagine why two so mismatched prima donnas agreed to this venture. Each singer craftily chose solo music designed to capitalize on her strengths and minimize potential weaknesses, but the duets invariably show one or the other in a bad light. Horne's bone-lean mezzo-soprano and technical agility predictably score in the florid arias by Handel, Rossini, and Meyerbeer, but she is unable to summon up sufficient tonal weight for the duets by Verdi and Puccini. Price, on the other hand, still commands enough velvet sheen and sweeping grandeur to illuminate her Verdi/Puccini specialties, a few uncomfortable whoops excepted; but she lurches awkwardly through the coloratura thickets of Handel, Mozart, and Bellini. In between, Levine conducts fine performances of the *Vespri Siciliani* and *Norma* overtures, if anyone cares. The arias are what count here—fabulous singing by a pair of savvy veterans.

A pianist friend of mine who stands in awe of the **Vladimir Horowitz** legend (and what pianist does not?) states emphatically that critics should be forbidden to review his most recent out-of-town recitals. Those performances, I am told, are grotesque caricatures of past triumphs by an old wizard who now inhabits a deranged musical world of his own—a prospect that will probably not discourage attendance at Horowitz's recital at the Met next month. Meanwhile,

Photograph by J. Heffernan.



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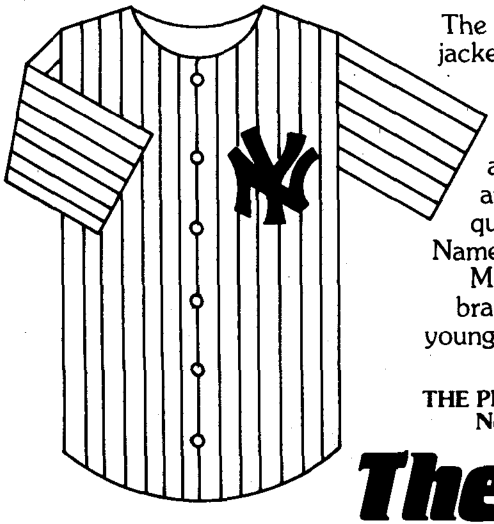

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several new discs keep us up to date, all recorded before audiences and not entirely without method in their madness.

One album draws its material from the pianist's 1979–80 tour (RCA ARL 1-4322), and presumably the performances have once again been stitched together from a number of different recitals and possibly even patched up later on the sly (unlike the Price–Horne concert, which honestly reproduces a live event undoctored). However it was done, this is one of the better new Horowitz recordings, featuring Clementi's grandly scaled Sonata Quasi Concerto, Op. 33, No. 3 as the main work. A longtime champion of this neglected composer, Horowitz probes the nervous drama of Clementi's borderline classical-romantic score with affection, acuity, and grace. The Chopin *Barcarolle* and a pair of etudes seem needlessly tortured, but the Rachmaninoff selections are stupefying examples of razor-sharp finger precision and subtle tonal shading. Compared to that engrossing disc, excerpts from last May's London recital (RCA ARC 1-4572) suggest that the pianist's current flights of fancy may indeed be veering out of control. Schumann's disarmingly innocent *Scenes From Childhood* is pulled apart, almost beyond recognition. During this eccentric performance, Horowitz's "child" continually gets into mischief, sounding rather like a high-strung, neurotic little brat who might enjoy drawing graffiti on masterpieces.

Leonard Bernstein's latest recordings for Deutsche Grammophon combine the best of both worlds: a master tape made at a live concert with "fixes" inserted, when necessary, from studio sessions. The process seems to work well: Technically and artistically, this series marks a vast improvement over Bernstein's older New York Philharmonic discs for CBS, while the conductor's readings now temper his customary exuberance with the mellow wisdom of middle age (Franck's D minor Symphony with the Orchestre National de France on DG 2532 050 is only the most recent excellent example). High on Bernstein's list of priorities has been the recording of his own music with the Israel Philharmonic. The latest installments include *Halil* with flutist Jean-Pierre Rampal, *Three Meditations From "Mass"* with cellist Mstislav Rostropovich, and a suite from *On the Waterfront* (DG 2532 051); the Divertimento for Orchestra, *A Musical Toast, Slava!, On the Town* dances, and *Facsimile* (DG 2532 052). Most of these scores may be minor stuff compared with the three symphonies or *Dybbuk* ballet, but each has solid musical attractions, and the performances are nothing if not definitive.

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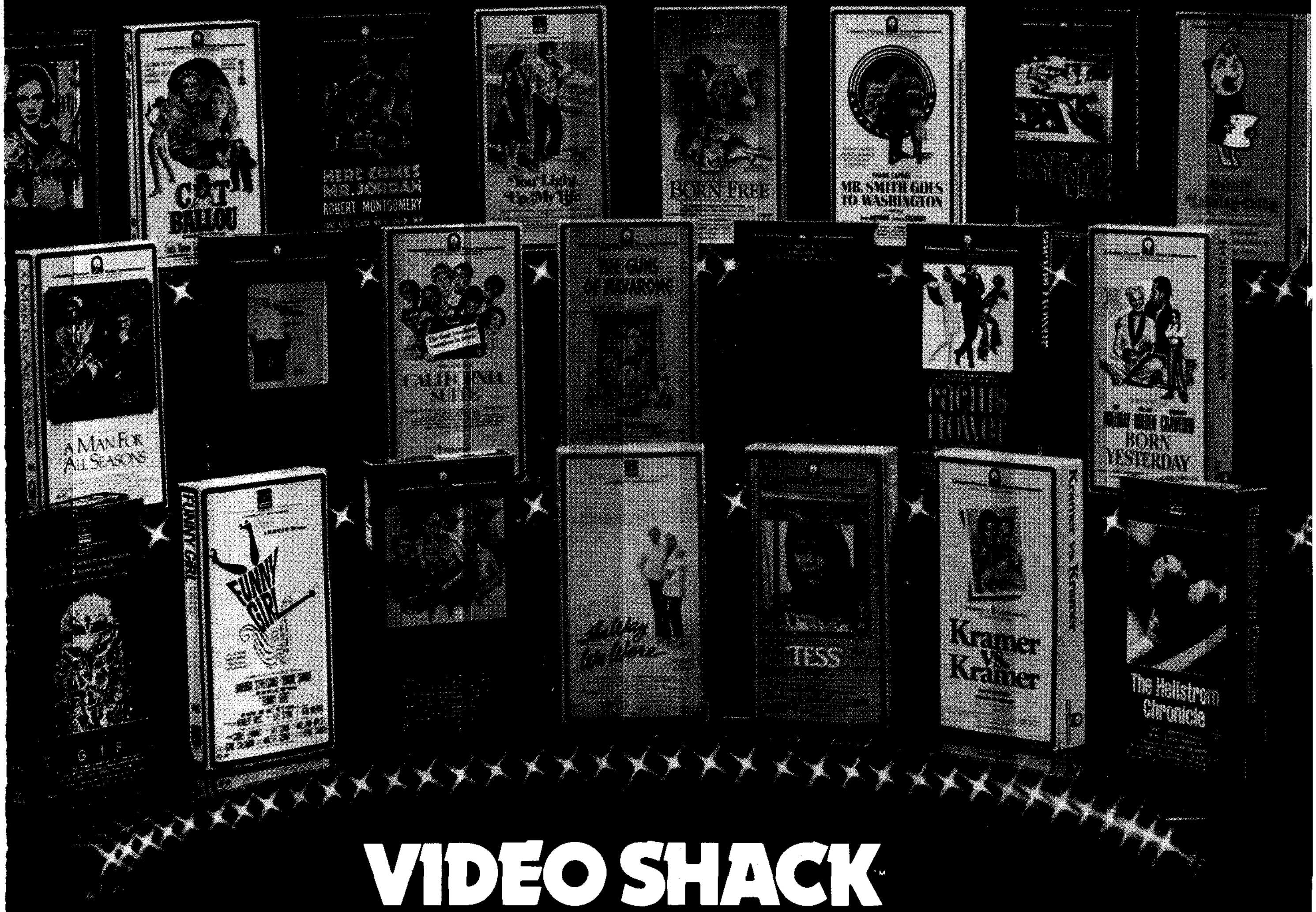
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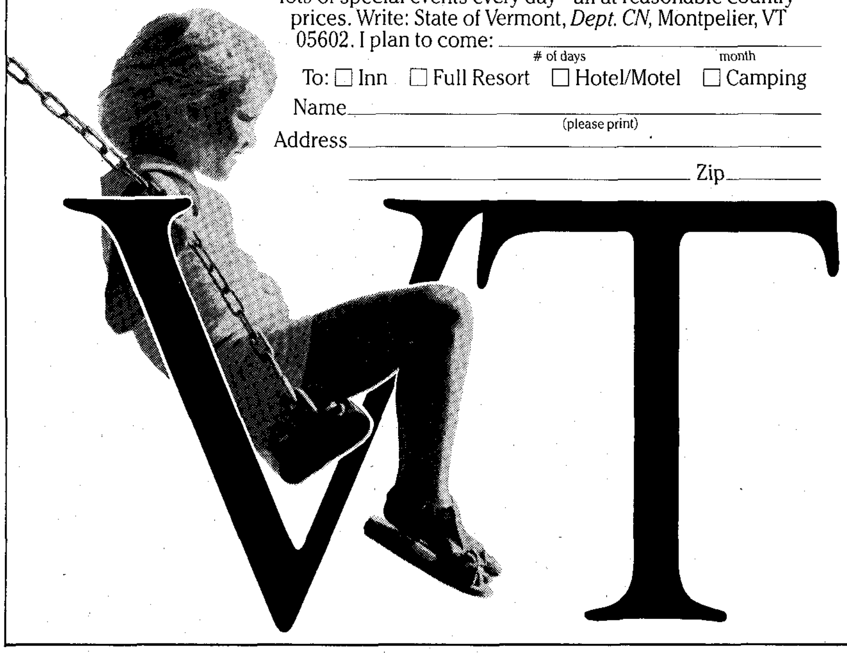

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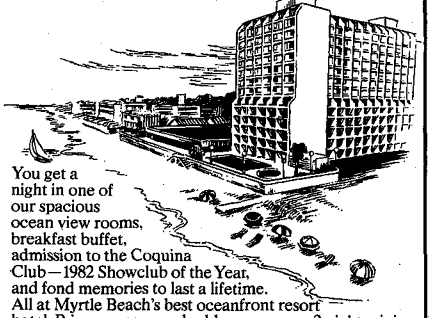

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be-there response is probably inevitable. **Janet Baker**'s many farewells to opera last year doubtless stirred deep feelings in every true British heart, for Dame Janet has long been a beloved national monument. Her final appearance with the English National Opera was in Donizetti's *Maria Stuarda*, an occasion preserved on Angel DSCX 3927, and those who saw it report that when the Queen of Scots bade her faithful followers adieu before mounting the scaffold, strong men wept.

On discs, the performance sounds considerably less potent, partly because Baker was not in especially good voice: thin up top, cloudy in the middle range, and unfocused at the bottom. While her interpretation conveys a generalized nobility, she suggests a stiff-upper-lipped housewife rather than a tragic Italian-opera heroine. This is, after all, Donizetti, not Gilbert and Sullivan. A better souvenir of Dame Janet's operatic work is *Orfeo* (Erato NUM 750423), recorded in the studio after last summer's Glyndebourne Festival. Raymond Leppard conducts a warmly inflected, shapely account of the score, and Baker finds Gluck's classically sculptured vocal lines far more congenial to her voice and temperament.

Falstaff is generally considered to be a conductor's opera—performances by Toscanini, Karajan, Bernstein, Solti, De Sabata, Beecham, and Reiner are all documented in one form or another, and now **Carlo Maria Giulini** presents his views on that miracle of Verdi's old age. For last year's production in Los Angeles, later transferred to Covent Garden, Giulini hand-picked the cast, presided over every preparatory detail, and recorded the California performances for Deutsche Grammophon (DG 2741 020).

This is an unusually somber *Falstaff* that will not please all tastes, but I found myself becoming increasingly involved with Giulini's tragicomic approach. While neither as dynamic as Toscanini nor as mercurial as Karajan, Giulini achieves an expressive spontaneity full of instrumental wit and delicacy, all of it tinged with a disturbing strain of melancholy. Like most of his predecessors, the conductor apparently prefers singers who follow his lead rather than projecting strong individual profiles of their own—Renato Bruson (Falstaff), Leo Nucci (Ford), Katia Ricciarelli (Mrs. Ford), and the rest do seem a trifle too faceless. Even at that, Giulini's *Falstaff* is a provocative personal statement of a masterpiece, and a major live recording.

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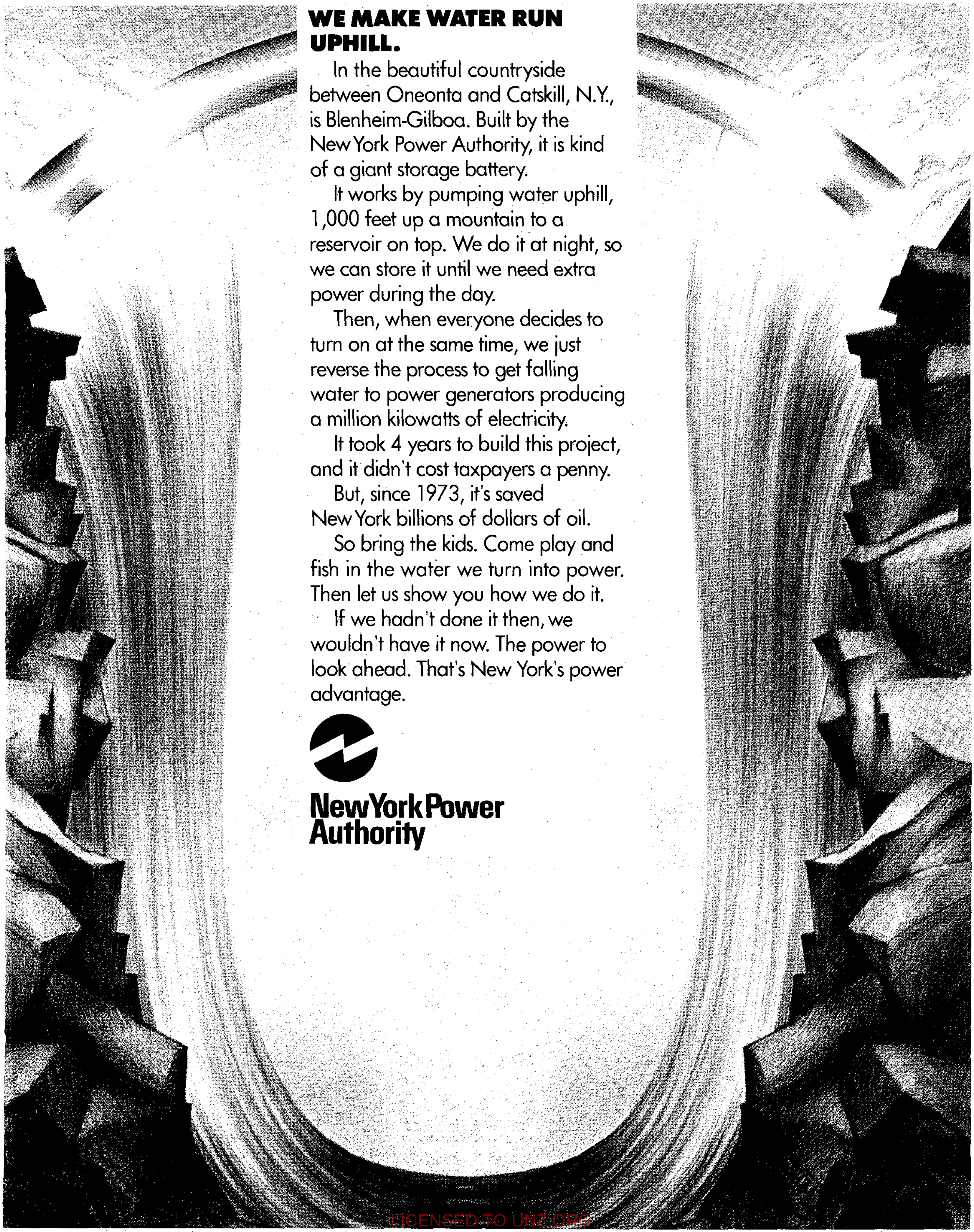

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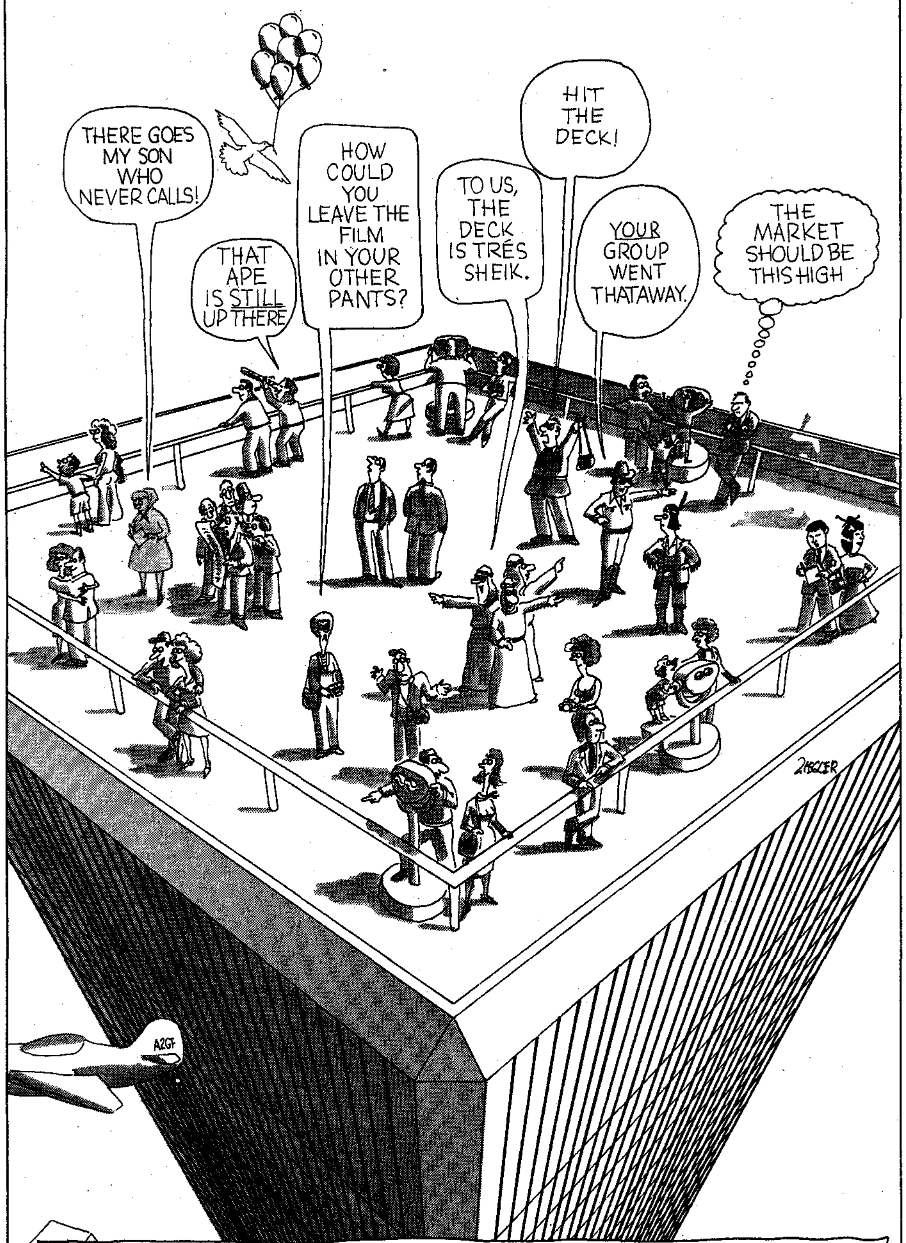
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would anyone else, we assumed. Popular music continues to fragment, not only into distinct spheres of style but also into pockets of a particular spirit and intent. And so the days when rock was a unifying cultural element and a sociological force fade farther into the memory. That memory is represented by three dangerously-near-40 artists whose styles remain uncompromised, whose vision remains unimpaired.

Neil Young (38) established early in his career an intermittently unsurpassed ability to create powerful melodies and evocative imagery. A series of wildly uneven albums followed, for the most part revealing a penchant for being consciously enigmatic and unpredictable. The stylized images that were his emotional vehicles evolved from cowboys-and-Indians to enlightened utopians to drug-destroyed corpses. Now, on *Trans* (Geffen 2018), Young's self-mythologizing continues into his robotic phase. The vocoder and dense electronic chords now carry his characteristically simple melodies, and as usual the results range from tedium to transcendence.

Eric Clapton (also 38) can be said to have defined the role of the electric guitar in the ensemble rock music of the sixties and seventies. In those days, "Clapton is God" was an oft-observed bit of graffiti in London. He took the substance and spirit of the blues and pressed down hard on the accelerator, but along the way developed the belief that his frenzied inspirations could only be created by driving himself to the edge of his physical well-being. Earlier attempts to cure himself—first from heroin addiction, then from alcoholism, finally from ulcers—resulted in music sometimes too obviously recuperative, its serenity often lapsing into listlessness. But Clapton has emerged on *Money and Cigarettes* (Warner Bros. 23773) sounding jubilant and inspired. Though probably he could never regain the driven power of his most troubled period, here he gives every indication of being in a controlled enough state to try.

Randy Newman (39) stands squarely at the opposite end of the emotional spectrum from his fellow veterans. The body of this past work, for the most part, has used a casual, offhand virtuosity (inherited, perhaps, from his three movie-score-composing uncles) and quirky, deadpan humor to make songs both ambiguous and provocative. On his latest disc, *Trouble in Paradise* (Warner Bros. 23755), he tries his best to blur the boundary between sincerity and satire, displaying a consciously convoluted sensibility that laughs at sentimentality, anoints the antiheroes, and displays a keen understanding of the humor and irony lurking down every dark psychic alley. — **Tom Bentkowski**

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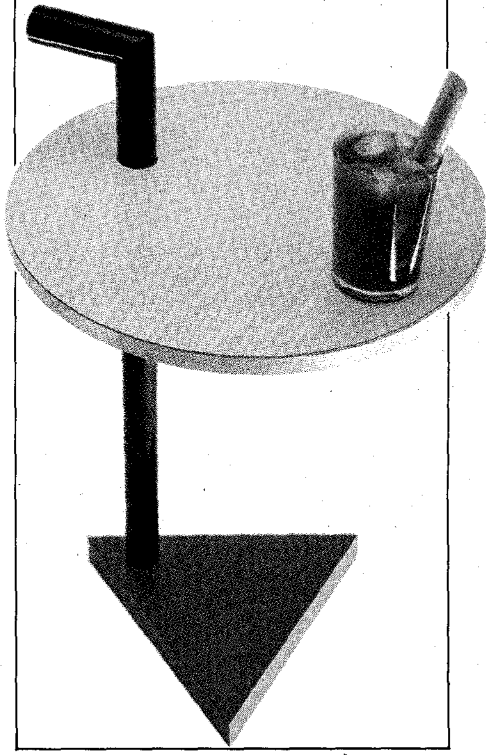
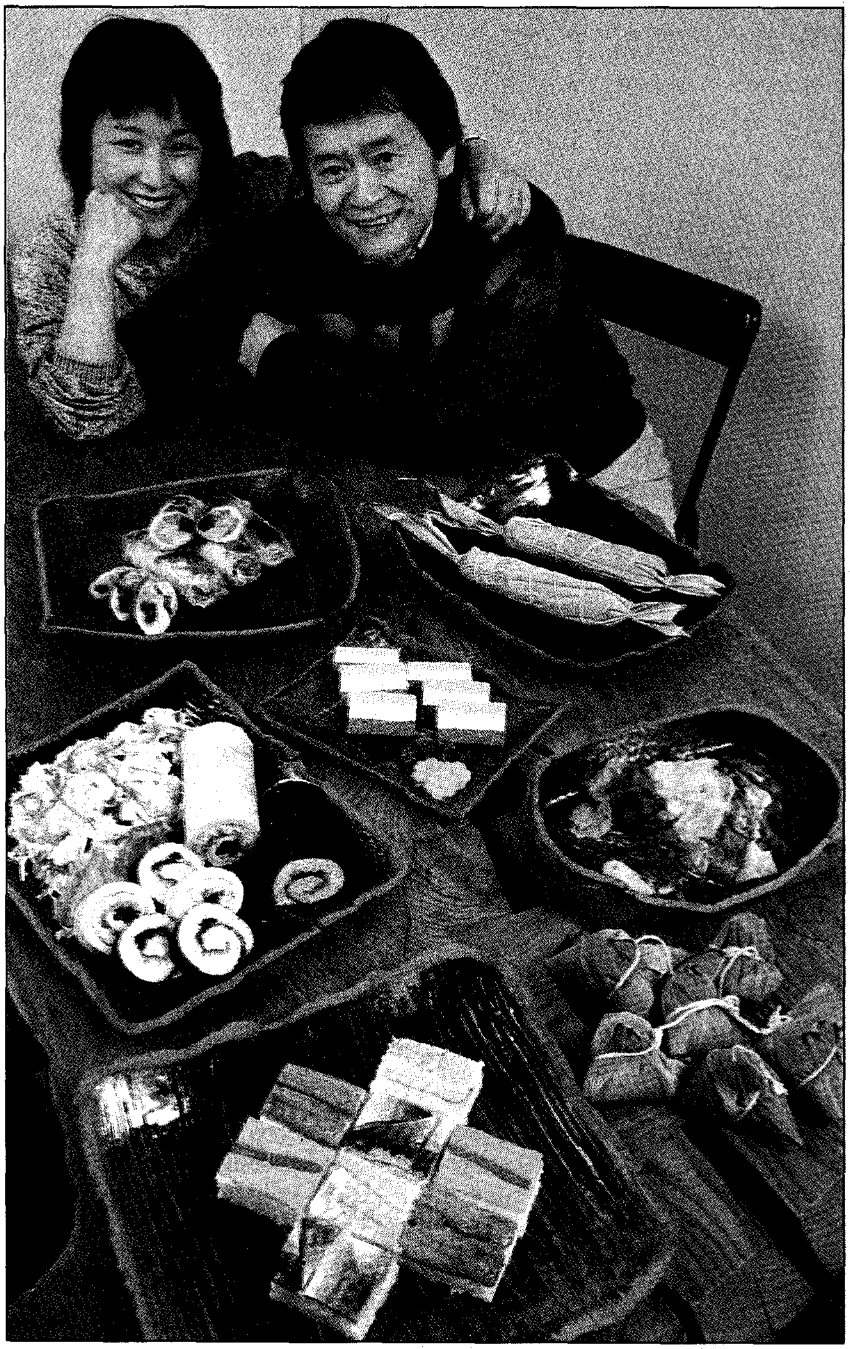


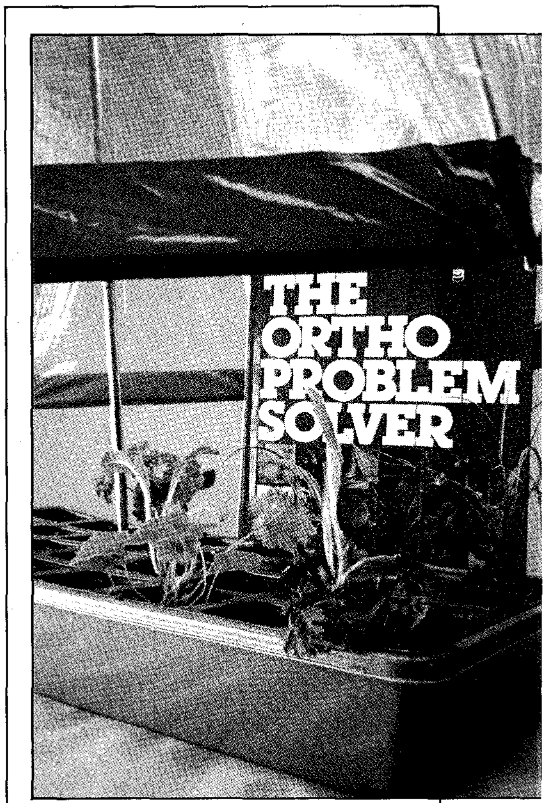
Photographs: top, Jonathan Atkin; left, Ted Hardin; bottom right, Steve Lesnick.

If You Knew Sushi...

Sozai, a tiny gourmet-to-go shop, sells sushi so different, so good, you're a sushi slave forever. What's different here? The sasamaki, rice and mackerel wrapped in steamed bamboo leaf, and the oshi, a flat log of pressed rice topped with smoked salmon, barbecued eel, vinegared mackerel, or shrimp—this one's the perfect hors d'oeuvre. My own madness lies with the datemaki, a lush and spongy egg roll filled with vegetables. (Sushi prices begin at $1.80 for two thick slices.) There's sashimi salad on green lettuce ($4.75 a serving), but beyond the fish, try chicken makimono (a plump roulade; $2.50) and chimaki, a meal in one (sweet rice, dried mushrooms, and chicken in bamboo leaf; $1.25). A real dazzler is also a perfect luncheon course: three-colored tofu, a ribbon loaf of carrot, spinach, and plain tofu zapped with ginger, sesame, and basil—oh gosh, so good. Owners Miya and Yoshi (below) and Toshio Onozuka (he's also the chef) will cater, and you can reserve the only table in the place and throw your own party for ten. The stoneware pottery pictured is priced from $80 to $125 (by special order). **—Barbara Costikyan**

SOZAI/*30 Cornelia Street/807-9824/Open Monday through Saturday noon to 9 p.m.*



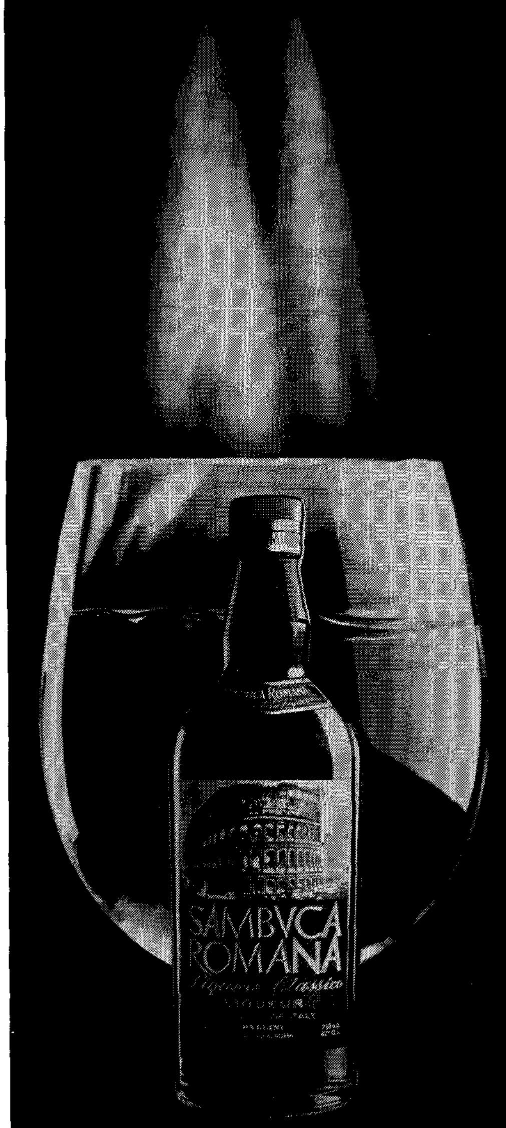


Planter's Bunch

Sophisticated city gardens can outsprout even the most internationally stocked greengrocer. Japanese parsley (sweeter than the Italian kind), French mâche, and other imports come in windowsill-garden-size seed packets from the Urban Farmer, 22000 Halburton Road, Beachwood, Ohio 44122 (the catalogue's free).... Tiny French carrots and Italian broccoli and German leaf dill (and a whimsical free brochure) come from Epicure Seed, Ltd., P.O. Box 95, New Lebanon Center, New York 12126.... Harden your seedlings off under the Umbrella Coldframe, which can protect a 72-section seedling tray. It folds away in the closet and is $14 from Solar Garden Company, Cherry Hill Cottage, Stockbridge, Massachusetts 01262.... After that, you need *The Ortho Problem Solver,* a monumental tome that covers everything from root rot in houseplants to catfaced tomatoes. Most solutions are Ortho products, of course, but the info's invaluable. The book can be consulted (free) at Dimitri's Gardens (152 East 86th Street; 831-2810) or Farm and Garden Nursery (2 Sixth Avenue, near Canal Street; 431-3577), or purchased ($149.95) from Ortho Information Services/Chevron Chemical Company, 575 Market Street, San Francisco, California 94105.

Photographs: left, Ted Hardin; top right, Steve Lesnick.

Now that you have
the proper house
with the proper address
have the proper
housewarming.



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SALES & BARGAINS

BY LEONORE FLEISCHER

Yarns

THIS DISCOUNT YARN STORE IS CELEbrating its first anniversary with a sale: Orchidea worsted wool, was $1.59 for 50 g., now 99 cents; Charme angora-and-acrylic blend, was $2.45 for 20 g., now $1.75; French Donegal wool, was $5 for 100 g., now $3.75; Shetland wool, was $2.75 for 50 g., now $1.85; Shantung wool-and-silk blend, was $2.95 for 25 g., now $1.95; Ombre wool, was $3.95 for 50 g., now $2.95; Successo wool, was $2.49 for 50 g., now $1.49; Scheepjes Orsa pastel acrylic, was $2.50 for 50 g., now $1.75; Valencia mohair-and-acrylic blend, was $1.99 for 40 g., now 99 cents; all coned yarns are 20 percent off, and run from $3 a lb. up to $25 a lb. (for mohair). Also, handwoven wool blankets in twin size (50 by 74 in.), were $65, now $40; hand-knitted wool sweaters, were $80, now $45; Passap knitting machines, were $1,100, now $925; Bond knitting machines, were $250, now $200; 10 percent off all accessories for knitting machines. For real early birds: Shop between 8 and 10 A.M. and receive an extra 20 percent discount on sale yarns only. MasterCard (M.C.), Visa (V.), checks accepted; exchanges possible. *Zamart, 11 West 37th St. (869-7606); Mon.-Sat. 8 a.m.-7 p.m.; through 4/30.*

Coffee Plus

THE TWO GILLIES 1840 SHOPS ARE HOLDing a sale on coffee, tea, and other good things. All of their coffee beans are discounted, and they will grind the beans to your order. Colombian, Venezuelan, Costa Rican, Viennese or French roast, Italian espresso, house blends, and more, were $3.99 a lb., now $2.99; decaffeinated coffee, regular or espresso roast, was $4.99 a lb., now $3.99; Swiss water-decaffeinated beans, regular or espresso, were $6.75 a lb., now $5.75; flavored coffees, such as chocolate almond, cinnamon, orange, and more, were $4.99 a lb., now $3.99; exotic and expensive coffees, such as Jamaican, Hawaiian Kona, Javan, Sumatran, Ethiopian, Kenyan, decaffeinated flavored, and Belgian water-decaffeinated, $1 less a lb. Melitta glass coffee-makers, six-, ten-, and twelve-cup, usually discounted here, are now $1 less, and Melitta will send you a $1.50 rebate, so a six-cup coffee-maker, list $10.49, will now be $5.25; Melitta filters, boxes of 100, now 50 cents off the discounted price; Insta Brewer plunger-type coffee-makers, list $27.50, here $19.99. All bulk teas, including Earl Grey, Darjeeling, English-breakfast, Assam, Irish-style, Ceylon orange-pekoe, oolong, Lapsang souchong, and many more, usually $6.50 a lb., now $4.50 (by the lb. only); Celestial Seasonings herb teas, 50 cents off each box. Also, Solgar, Schiff, and Plus vitamins, 25 percent off; Mill Creek keratin shampoo, 16 oz., now $1.99; and more. Rain checks are available. M.C., V. accepted on minimum purchase of $15; no checks; refunds possible. *Gillies 1840, 160 Bleecker St. (260-2130), Sun.-Fri. noon-midnight and Sat. till 2 a.m.; 1494 Third Ave., at 84th St. (861-5299), Mon.-Sat. 10 a.m.-8 p.m. and Sun. 11 a.m.-6 p.m.; through 5/1.*

Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York Magazine, *755 Second Ave., N.Y., N.Y. 10017, a month before the sale.* Do not phone.

Undies

ALL-COTTON UNDERGARMENTS FOR women sizes 3-10 come in solid colors or white with little hearts; the manufacturer is selling the samples, duplicate samples, and slightly irregulars at a five-day showroom sale. The prices are all about 50 percent off retail or below. A few examples only: pairs of heart-printed socks, $2 and $3; plain camisoles, $4; bikini panties, $3; printed camisoles, $7; lace-trimmed camisoles, $10; leotards printed with hearts, $15; jogging shorts, $7; sweatshirt dresses, $17; sweatshirts, $10; matching sweatpants, $14; fancy sweatshirts with lace trim or inserted lace yoke, $20 and $25, respectively; and much more. Cash-and-carry only; all sales final. *Only Hearts Inner-Outer Wear, c/o Joellen Jones, 152 Madison Ave., near 33rd St., Room 1104 (683-6660); Mon.-Fri. 10 a.m.-5 p.m.; 4/18-22 only.*

Household

AIR CONDITIONERS, TV'S, AND OTHER APpliances for the house are specially priced here to sell. Some are floor samples and are in limited quantity. The following air conditioners are scratched-and-dented models, but fully warranted: Fedders 5,000-B.t.u., 7.5-amp., $189; Fedders 7,000-B.t.u., 7.5-amp., $280; Fedders 14,000-B.t.u., 115-V., $500; Fedders 14,000-B.t.u., 208-V., $450; Amana 17,500-B.t.u., 208-V., $500. New air conditioners include: Fedders 6,000-B.t.u., 7.5-amp., $250; Fedders 10,000-B.t.u., 9.5-amp., $399; Fedders 18,000-B.t.u., 208-amp., $520; Westinghouse solid-side 5,900-B.t.u., 6.5-amp., $369; and many more. Scratched-and-dented refrigerators, 2–10 cu. ft., $99–$250; KLH TR-82 tabletop F.M. stereo clock-radio, $150; KLH A301 receiver, 30 watts per channel, below cost at $149; Black & Decker Dustbuster, $23.88; Mr. Coffee CM-1, $19.88; Samsung 12-in. black-and-white TV, $59.88; Samsung 13-in. color TV, $199; and more. Also available, a pre-season special on steam-cleaning your old air conditioner, $70 in Manhattan (servicing, repair, and new parts extra); call 663-7700 for appointment. Delivery, installation, and servicing available on large appliances within local delivery area. American Express, M.C., V., checks accepted; exchanges possible. *RCI/Radio Clinic Discount Appliances, 2290 Broadway, near 82nd St. (877-5151); Mon.–Fri. 9 a.m.–7 p.m. and Sat. till 6 p.m.; through 4/30.*

Needlepoint

TWICE A YEAR, THIS WHOLESALE FIRM opens to the public, selling canvases, yarns, and pre-mounted items, such as handbags, belts, aprons, book covers, clogs, slippers, and more at half the retail price or below. For example, hand-painted canvases, retail $6–$40, here $3–$20; all-wool Persian tapestry yarn, retail $3 a skein, here $1.15. Checks accepted; no credit cards; all sales final. *Needlepoint U.S.A., Inc., 2337 McDonald Ave., Brooklyn (336-6262); Fri. 9 a.m.–5 p.m., Sat. 9:30 a.m.–4 p.m., and Sun. 10 a.m.–3 p.m. By subway: Take F train to Ave. U station. Store is right under station. Sale 4/22–24 only.*

Handmade

THIS LITTLE NOT-FOR-PROFIT SHOP SPECIALIZES in lovely one-of-a-kind things handmade by craftspeople 60 and older. A pre-inventory sale offers fabric tooth-fairy dolls, were $28, now $18; clown laundry bags, were $18.50, now $13.50; plaid-taffeta cat pillows with velvet hearts, were $16, now $12.50; silk-taffeta bow ties for girls, were $10, now $7.50; rag rugs in various sizes and colors, were $50, now $40; little lace-trimmed heart-shaped sachets, were $7.50, now $5; fabric eyeglass cases, were $6, now $3.50; knitted all-wool folk-art pullovers, children's sizes 2–4 only, were $45, now $30; children's wool leg warmers, were $15–$25, now $10–$15; natural-fleece-lined wool mittens, children's and adult sizes, were $22, now $18; children's knitted wool vests, sizes 1 and 2, were $30, now $15; children's wool pullovers with matching hat, size 4 only, were $45, now $30; plus much more. Checks accepted; no credit cards; all sales final. *The Elder Craftsmen Shop, 850 Lexington Ave., near 64th St. (535-8030); Mon. 11 a.m.–5:30 p.m., Tues.–Fri. 10 a.m.–5:30 p.m., and Sat. till 4 p.m.; through 4/27.* ▬

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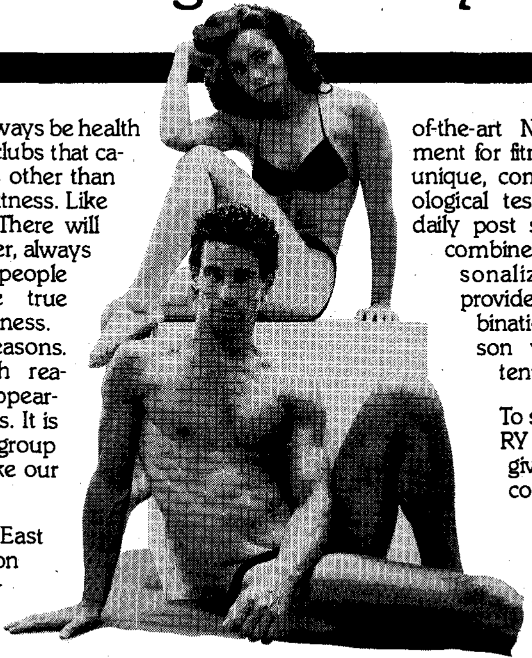

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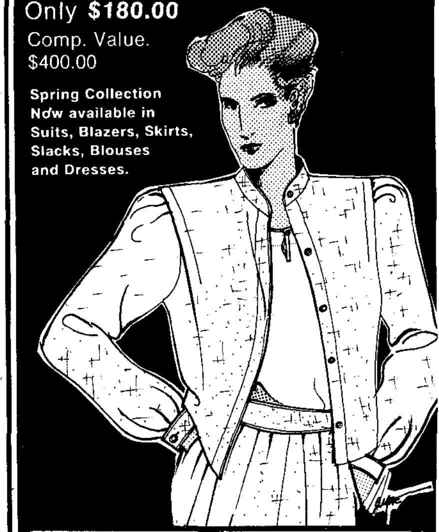

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CUE

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A Complete Entertainment Guide for the Week Beginning April 20

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Thru Apr. 19: "The Great Chess Movie." Opening Apr. 20: New Image Makers—"The Grandmother"; "L.A. Suggested by the Work of Edward Ruscha"; "Babobilicons"; "Strong Willed Women Subdue and Subjugate Reptiles." #2—"Jeanne Dielman, 23 Quai Du Commerce, 1080 Bruxelles."

3. **ESSEX—Grand St. nr. Essex.** 982-4455. Thru Apr. 21: "The Evil Dead"; "The Eagle's Shadow." Beg. Apr. 22: "1990, the Bronx Warriors."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. "Light Years Away." **AGEE ROOM**—The Best of Warner Brothers Cartoons: 1947-58. Thru Apr. 21: Mostly Boys. Beg. Apr. 22: W.B. Takes on the Classics.

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—Thru Apr. 21: "A Hard Day's Night." #2—Thru Apr. 21: "Out of the Blue."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Tent.: "Giant."

9. **ART—8th St. E. of University Pl.** 473-7014. "Tootsie."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Apr. 18: "Ugetsu"; "Sansho, the Bailiff." Apr. 19: "Fashions of 1934"; "The Key." Apr. 20: "Possessed"; "Flamingo Road." Apr. 21: "The Caine Mutiny"; "Sahara." Apr. 22-23: "Murder Ahoy"; "Murder at the Gallop." Apr. 24: "Gentlemen Prefer Blondes"; "Bus Stop."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Apr. 21: "48 Hrs."; "Some Kind of Hero."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Apr. 18-19: "Everything You Always Wanted to Know About Sex"; "Love and Death." Apr. 20-21: "The Phanton of Liberté"; "The Discreet Charm of the Bourgeoisie." Apr. 22-23: "Where's Poppa?"; "The Producers." Apr. 24: "New York, New York"; "All That Jazz."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—Thru Apr. 21: "Starstruck." #2—Tent.: "Sophie's Choice."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Tender Mercies." #2—"Monty Python's The Meaning of Life." #3—Thru Apr. 21: "The Year of Living Dangerously." Beg. Apr. 22 (tent.): "The Gift." #4—"Monty Python's The Meaning of Life."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. Thru Apr. 21: "The Evil Dead."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. Thru Apr. 21: "The Outsiders."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. Thru Apr. 21: "Curtains." Beg. Apr. 22: "Local Hero."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. Thru Apr. 21: "The King of Comedy."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Tootsie." #2—"Tender Mercies." #3—"Flashdance."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—Thru Apr. 21: "High Road to China." Beg. Apr. 22: "The Deadly Spawn." #2—"Bad Boys."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Flashdance."

32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—"Max Dugan Returns." #2—"The Outsiders." #3—"Ten to Midnight." #4—"Losin' It." #5—"Caligula." #6—"The Verdict."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"Lone Wolf McQuade." #2—582-5070. "Raiders of the Lost Ark."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "48 Hrs."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "E.T., the Extra-Terrestrial."

37. **RKO CINERAMA TWIN—B'way nr. 47th St.** 975-8366. #1—"Curtains." #2—975-8369. Thru Apr. 21: "Warlords of the 21st Century." Beg. Apr. 22: "Pink Motel."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "The King of Comedy." **EMBASSY 3**—"The Eagle's Shadow." **EMBASSY 4**—"An Officer and a Gentleman."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Apr. 18: "Modern Times"; "City Lights." Apr. 19-20: "Naughty Marietta"; "Rose Marie." Apr. 21-23: "2001: A Space Odyssey"; "Alien." Apr. 24: "Days of Heaven"; "The Duellists." #2—Apr. 18-19: "MacBeth (1948)"; "Hamlet." Apr. 20-21: "Blazing Saddles"; "Young Frankenstein." Apr. 22-23: "Dial M for Murder"; "Suspicion." Apr. 24: "Lawrence of Arabia."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—"Monty Python's The Meaning of Life." #2—Thru Apr. 21: "The Evil Dead." Beg. Apr. 22: "1990, the Bronx Warriors."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. Thru Apr. 21: "Spring Break."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Tender Mercies."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Gandhi."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. Thru Apr. 21: "Anna Karenina." Beg. Apr. 22: "The Gift."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. "A Hard Day's Night."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "The Flight of the Eagle."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Man, Woman and Child."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Max Dugan Returns."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. Thru Apr. 20: "Britannia Hospital." Opening Apr. 21: "Invitation au Voyage."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. Thru Apr. 21: "The Gift." Opening Apr. 22: "La Traviata."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. "Tender Mercies."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"Duel." #2—"Sophie's Choice."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. Thru Apr. 21: "The King of Comedy." **CORONET** — Thru Apr. 21: "Baby, It's You."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Abuse."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. Thru Apr. 21: "Local Hero." Opening Apr. 22: "Exposed." **CINEMA II**—753-0774. "Betrayal."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"Monty Python's The Meaning of Life." #2—832-2720. Thru Apr. 21: "The Year of Living Dangerously." Beg. Apr. 22: "Liquid Sky."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. Thru Apr. 21: "The Outsiders." Beg. Apr. 22: "Local Hero."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Tootsie." #2—"Bad Boys."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Say Amen, Somebody."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Man, Woman and Child."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru Apr. 18: "The Verdict." Beg. Apr. 19: Israeli Film Festival. Apr. 19: "Last Winter." Apr. 20: "An Intimate Story"; "Noa at Seventeen." Apr. 21: "Undernose"; "The Troupe." Apr. 22: "An Intimate Story." Apr. 23: "Last Winter." Apr. 24: "An Intimate Story"; "The Troupe."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "E.T., The Extra-Terrestrial."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Flashdance." #2—427-1332. "Lone Wolf McQuade."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "Monty Python's The Meaning of Life."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"Curtains." #2—"The Evil Dead."

61st Street & Above West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "Tootsie."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"La Nuit de Varennes." #2—Tent.: "Privileged." #3—"The Night of the Shooting Stars."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"Sophie's Choice." #2—"Diva."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Apr. 18: "My Fair Lady." Apr. 19-20: "The Sound of Music." Apr. 21-22: "A Man For All Seasons"; "In the Heat of the Night." Apr. 23-24: "Oliver!"

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"Waiting for Gavrilov." #2—"Lianna."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"Tender Mercies." #2—"Bad Boys." #3—"48 Hrs." #4—"The Year of Living Dangerously."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"Out of the Blue." #2—"The Outsiders."

95. **THALIA—95th St. W. of B'way.** 222-3370. Apr. 18: "The Cranes are Flying"; "A Summer to Remember." Apr. 19: "Hidden Fortress." "Judo Saga." Apr. 20: "Ace in the Hole"; "Pick Up." Apr. 21: "Fiddler on the Roof"; "Marty." Apr. 22-23: "Alphaville"; "Breathless." Apr. 24: "The Tin Drum"; "Der Untertan."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Apr. 18: "Taxi Driver"; "Alice Doesn't Live Here Anymore." Apr. 19: "Butterfield 8"; "Reflections in a Golden Eye." Apr. 20: "Céleste"; "Chronicle of Anna Magdalena Bach." Apr. 21: "Rashomon"; "Dodes'ka-den." Apr. 22: "Rockers"; "The Harder They Come." Apr. 23: "A Clockwork Orange"; "Dr. Strangelove: Or How I Stopped Worrying About the Bomb." Apr. 24: "Gone with the Wind."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—"Monty Python's The Meaning of Life." #2—"Sophie's Choice." #3—Thru Apr. 21: "Monty Python's The Meaning of Life." Beg. Apr. 22: "1990, the Bronx Warriors." #4—"48 Hrs."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. "48 Hrs."

Museums, Societies, Etc.

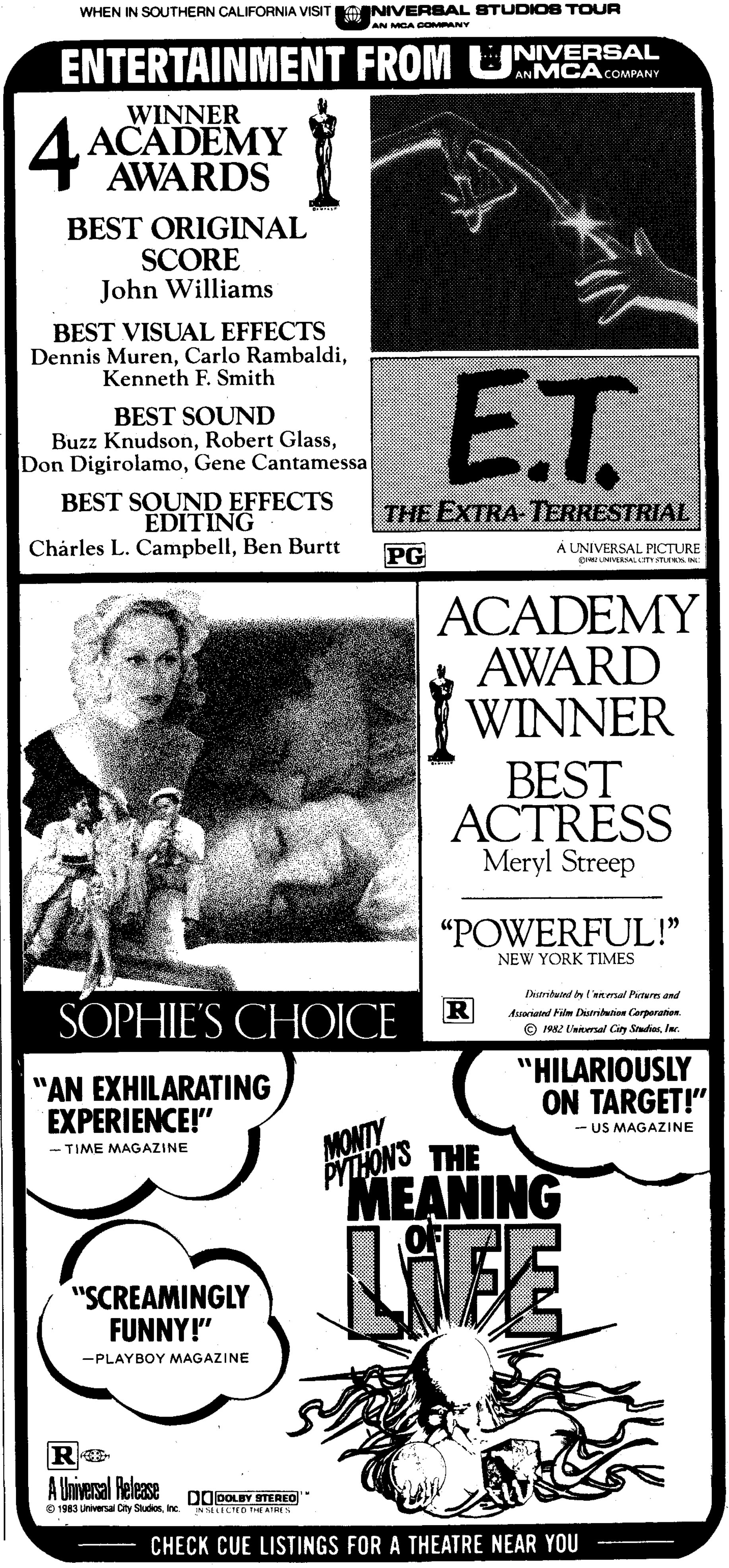
AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. Naturemax Theater (IMAX system with large screen & 6-track sound): Daily from 10:30 a.m. ($3 adults, $1.50 children & senior citizens, per film, after museum adm.): "To Fly" (1976) by Francis Thompson, Inc. (Greg MacGillivray & James Freeman), "Living Planet" (1979) by Francis Thompson, Inc. (Dennis Earl Moore). Spec. $4.50 adm. to museum & films: Fri.-Sat., 6 p.m.: "Man Belongs to Earth" (1974) by Graeme Ferguson and Roman Kroiter, "Living Planet"; 7:30 p.m.: "To Fly", "Man Belongs to Earth"; Fri. only, 4:30 p.m.: "To Fly", "Living Planet."

ASTORIA MOTION PICTURE AND TELEVISION FOUNDATION—Zukor Theater, 34-31 35th St., Astoria. 784-4742. Adm. $4. Apr. 22, 7:30 p.m.: "Earth vs. the Flying Saucers" (1956) by Ray Harryhausen. Apr. 23, 3 p.m.: "It Conquered the World" (1956) with Peter Graves; 5:15 p.m.: "Robot Monster" (1953) by Phil Tucker; 7:30 p.m.: "Invaders From Mars" (1953) by William Cameron Menzies.

BROOKLYN ACADEMY OF MUSIC—30 Lafayette Ave., Brooklyn 636-4100 Adm. free Apr. 21, 8 p.m.: American Black Dance on Film: The development of Black Tap and Social Dance. Apr. 24, 1-5 p.m.: Black Dance on Film: From Haiti to Harlem—Films selected by James Murray, Schomberg Center representative.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. Apr. 20, 8 p.m.: "Georgy Girl" (1966) by Silvio Narizzano, with Alan Bates.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3; members $2. Apr. 22, 8 p.m.: "D'Apres Meg" (1982), "Untitled" (1983), "Closer Outside" (1981), "Architecture" (1981) by



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"POWERFUL!"
NEW YORK TIMES

SOPHIE'S CHOICE

R

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"AN EXHILARATING EXPERIENCE!"
—TIME MAGAZINE

"HILARIOUSLY ON TARGET!"
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"SCREAMINGLY FUNNY!"
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MONTY PYTHON'S THE MEANING OF LIFE

R

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Vencent Grenier. Apr. 23, 8 p.m.: Compilation of coverage by Jon Alpert, an independent journalist working as correspondent for NBC. Includes clips of travels with El Salvadoran rebels, and more. Filmmaker and Karen Ranucci (assoc. producer) will be present. Apr. 24, 8 p.m.: New Filmmakers Showcase. Sat. Night Late Show, 11 p.m.: "Magnificent Obsession" (1953) by Douglas Sirk, with Jane Wyman, Rock Hudson.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Apr. 20, 1, 3:15, 6, 8:30 p.m.: "Confidences Pour Confidences" (1978) by Pascal Thomas. In French, Eng. subtitles.

GLOBAL VILLAGE—454 Broome St. 966-7526. Adm. $3; members free. Apr. 22, 7 p.m.: "The Black and the Green" by St. Clair Bourne, about the travels of some black Americans to Belfast.

THE KITCHEN—484 Broome St. 925-3615. Adm. $3.50; members $2. Daily video on the hour, beginning at 2 p.m.

MARYMOUNT MANHATTAN COLLEGE—221 East 71st Sug. contrib. $2.50. French Film Festival—Apr. 19, 6:30 p.m.: "Les Enfants du Placard" by Benoit Jacquot. Apr. 20, 8 p.m.: "La Communion Solennelle" by René Ferret. Apr. 21, 8 p.m.: "Pour Clemence" by Charles Belmont. Apr. 22, 8 p.m.: "Ben et Benedict" by Paula Delsol. Apr. 23, 8 p.m.: "Le Sucre" by Jacques Rouffio.

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Video Viewpoints—Apr. 18, 6 p.m.: "Ideology and the Politics of Everyday Life" by Martha Rosler. What's Happening Film Series—Apr. 19, 6 p.m.: "Death Row" (1979) by Bruce Jackson, Diane Christian, examines life on Ellis Prison Death Row in Texas. Films for Young People—Apr. 23-24: "Top Hat" (1935) by Mark Sandrich, with Fred Astaire, Ginger Rogers. Rediscovering French Film, Part II—Apr. 18, 12 noon: "Cent Pour Cent Parlants et Chantants: 1930-33" by Armand Panigel. In French, Eng. subtitles; 2:30 p.m.: "Baroud" (1931) by Rex Ingram. Apr. 19, 12 noon: "Cent Pour Cent Parlants et Chantants"; 2:30 p.m.: "Le Million" (1931) by René Clair. Apr. 21, 12 noon: "Cent Pour Cent Parlants et Chantants"; 2:30 p.m.: "Marius" (1931) by Alexander Korda, Marcel Pagnol. In French; 6 p.m.: "Le Million." Apr. 22, 2:30 p.m.: "Fanny" (1932) by Marc Allégret. In French, Eng. subtitles; 6 p.m.: "César" (1936) by Marcel Pagnol. Apr. 23, 2:30 p.m.: "Toni" (1934) by Jean Renoir. In French; 5 p.m.: "La Nuit du Carrefour" (1932) by Renoir. In French, Eng. subtitles. Apr. 24, 2:30 p.m.: "Le Crime de Monsieur Lange" (1935) by Renoir. In French, Eng subtitles; 5 p.m.: "La Mauvaise Graine" (1934) by Billy Wilder. In French.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Apr. 19, 8 p.m.: "Sunrise" (1927) by F.W. Murnau. Apr. 20, 8 p.m.: "In Our Water" (1981) by Meg Switzgable, focus on a contaminated water supply case in New Jersey; "If You Love This Planet" (1983) by Terri Nash, about the aftermath of a nuclear explosion. Apr. 21-24: "Diva" (1981) by Jean-Jacques Beineix. Apr. 22, 7:30 p.m.: "The Crime of Monsieur Lange" (1936) by Jean Renoir.

NEW YORK CITY LABOR FILM CLUB—NYU Main Building, Rm. 703 100 Washington Square East 677-3900 Adm. free. Apr. 19, 7:45 p.m.: "Proud Valley" (1939) with Paul Robeson. Susan Robeson, granddaughter of Robeson, author and producer, will be present.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Adm. Free. Apr. 19, 12 noon: "Floorwalker" (1916), "Modern Times" (1936) by Charlie Chaplin. Apr. 21, 12 noon: "The Naked Civil Servant" (1975) by Jack Gold, a documentary on Quentin Crisp.

NEW YORK UNIVERSITY—Schimmel Auditorium, Tisch Hall, 40 W. 4th St. 598-7867. Free. Apr. 22, 6 p.m.: "Rocco and His Brothers" (1960) by Luchino Visconti.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Sug. Don. $2. Apr. 22, 8 p.m.: "The Blue Angel" (1930) by Joseph Von Sternberg, with Marlene Dietrich.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4, members, students & senior citizens $3. Apr. 19-24, 5:50, 7:55, 10 p.m. (3:25 p.m. weekend matinees): "Pandora and the Flying Dutchman" (1951) by Albert Lewin, with Eva Gardner. Free Public Service Program (Fri.-Sun., 2 p.m.): "Acid Rain: Requiem of Recovery", "Acid Heaven", "If You Love This Planet." Documentary films declared as political propaganda by the U.S. Justice Dept.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Early 1960s British Neorealism. Apr. 23, 2 p.m.: "A Kind of Loving" (1962) by John Schlesinger, with Alan Bates.

SARAH LAWRENCE COLLEGE—Reisinger Arts Center, Bronxville, N.Y. 914-337-0700. Adm. $3; students & senior citizens $1.50; matinees $2 all ages. Apr. 23, 7, 9 p.m.: "Women" (1977) by Marta Meszaros. In Hungarian, Eng subtitles.

SPANISH INSTITUTE—Preview Screening Room, 1600 B'way, 9th floor. 628-0420. Free. Apr. 21, 6 p.m.: "La Vida por Delante" (1958) by Fernando Fernán Gómez.

VIDEO REDBAR—First Ave. and 7th St. Adm. free. Apr. 20, 8:30 p.m.: Selections from the work of Eric Bogosian.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Biennial Films. Daily, 1:15 p.m.: "The Earth Is A Satellite of the Moon" (1982) by Daniel Walworth, "The Revolution" (1982) by Martha Haslanger; 3:15 p.m.: "Noblesse Oblige" (1981) by Warren Sonbert, "Pony" (1981) by James Herbert. Biennial Video. Seven programs show daily, beginning at 11:30 p.m.

YM & YWHA—92nd St. branch, on Lexington Ave. 427-6000, ext. 162. Adm. $1.75. Apr. 18, 8:15 p.m.: "Night and Fog" (1955) by Alain Resnais; "Sighet, Sighet" (1964) by Harold Becker.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—"Flashdance." #2—Thru Apr. 21: "The Evil Dead." Beg. Apr. 22: "1990, the Bronx Warriors." #3—Thru Apr. 21: "Bad Boys."

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. "La Menundo La Pelicula."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—Thru Apr. 21: "Lone Wolf McQuade." #2—Thru Apr. 21: "Bad Boys."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—"Flashdance." #2—"Gandhi."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—Thru Apr. 21: "Lone Wolf McQuade." #2—Thru Apr. 21: "The Evil Dead."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—Thru Apr. 21: "Curtains." Beg. Apr. 22: "1990, the Bronx Warriors." #2—Thru Apr. 21: "Bad Boys." Beg. Apr. 22: "Monty Python's The Meaning of Life." #3—Thru Apr. 21: "Max Dugan Returns." Beg. Apr. 22: "Tender Mercies." #4—Thru Apr. 21: "The Outsiders." Beg. Apr. 22: "The Deadly Spawn."

110. **KENT—E. 167th St. nr. Grand Conc.** 992-9330. Thru Apr. 21: "The Evil Dead." Beg. Apr. 22: "1990, the Bronx Warriors."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Flashdance." #2—"Gandhi."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "Gandhi."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—Thru Apr. 21: "Losin' It." #2—Thru Apr. 21: "The Evil Dead." #3—Thru Apr. 21: "Curtains."

115. **RKO FORDHAM—E. Fordham Rd. at Valentine Ave.** 367-3050. #1—"Tootsie." #2—"Warlords of the 21st Century." #3—Thru Apr. 21: "The Outsiders." Beg. Apr. 22: "The Deadly Spawn." #4—"The Evil Dead."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"The Evil Dead." #2—Thru Apr. 21: "Curtains." Beg. Apr. 22: "1990, the Bronx Warriors." #3—Thru Apr. 21: "Warlords of the 21st Century." Beg. Apr. 22: "The Deadly Spawn." #4—Thru Apr. 21: "Bad Boys." Beg. Apr. 22: "Monty Python's The Meaning of Life." #5—"The Outsiders."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Spring Break"; "Losin' It." #2—"Lone Wolf McQuade."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"Warlords of the 21st Century." #2—Thru Apr. 21: "The Outsiders." Beg. Apr. 22: "The Deadly Spawn."

204. **BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St.** 339-1060. "Curtains."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Gandhi." #2—"Flashdance."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—Thru Apr. 21: "E.T., the Extra-Terrestrial." Beg. Apr. 22: "1990, the Bronx Warriors." #2—"Bad Boys." #3—"Max Dugan Returns." #4—Thru Apr. 21: "The Evil Dead." Beg. Apr. 22: "Monty Python's The Meaning of Life."

208. **BOROUGH PARK—WALKER—18th Ave. at 64th St.** 232-4500. "Sophie's Choice."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—Thru Apr. 21: "Sophie's Choice." Beg. Apr. 22: "1990, the Bronx Warriors." #2—Thru Apr. 21: "The Evil Dead." Beg. Apr. 22: "The Deadly Spawn." #3—Thru Apr. 21: "Max Dugan Returns." Beg. Apr. 22: "Monty Python's The Meaning of Life." #4—"Flashdance."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—Thru Apr. 21: "E.T., the Extra-Terrestrial." Beg. Apr. 22: "Betrayal." #2—Thru Apr. 21: "The Verdict." Beg. Apr. 22: "Sophie's Choice."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—"48 Hrs." #2—"The Evil Dead." #3—"Curtains."

213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—"48 Hrs." #2—"The Sword in the Stone."

216. **DOWNTOWN BROOKLYN—REGENT—Fulton St. at Bedford Ave.** 622-8143. Thru Apr. 21: "48 Hrs."; "Super Dude." Beg. Apr. 22: "1990, the Bronx Warriors."

221. **FLATBUSH—RKO NOSTRAND—Nostrand Ave. at Kings Hwy.** 252-6112. "The Evil Dead."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Gandhi." #2—"Flashdance."

225. **FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U.** 253-1110. "High Road to China." **SOUTH**—"Losin' It."

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. "48 Hrs."; "Some Kind of Hero."

231. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. "Gandhi."

232. **MIDWOOD—KENT—Coney Island Ave. nr. Ave. H.** 434-8422. Thru Apr. 21: "The Verdict." Beg. Apr. 22: "Sophie's Choice."

233. **MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H.** 859-1384. "Max Dugan Returns."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—Thru Apr. 21: "The Outsiders." Beg. Apr. 22: "1990, the Bronx Warriors." #2—"The King of Comedy." #3—Thru Apr. 21: "Lone Wolf McQuade." Beg. Apr. 22: "The Deadly Spawn." #4—Thru Apr. 21: "Tootsie." Beg. Apr. 22: "Betrayal."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru Apr. 19: "Kiss Me Goodbye." Beg. Apr. 20: "Without a Trace."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru Apr. 21: "Gandhi." #2—Thru Apr. 21: "48 Hrs."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—"Flashdance." #2—Thru Apr. 21: "Bad Boys." #3—"The Evil Dead."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—"Max Dugan Returns." #2—"Tootsie."

302. **MARINER'S HARBOR—JERRY LEWIS—** 273-9601. Thru Apr. 21: "48 Hrs." Beg. Apr. 22: "1990, the Bronx Warriors."

303. **NEW DORP—HYLAN—** 351-6601. #1—"Flashdance." #2—"Lone Wolf McQuade."

304. **NEW DORP—LANE—** 351-2110. "Gandhi."

305. **NEW DORP—RAE—** 979-0444. #1—"Sophie's Choice." #2—"The Outsiders."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—Thru Apr. 21: "The King of Comedy"; "Warlords of the 21st Century." Beg. Apr. 22: "The Deadly Spawn." #2—"Bad Boys."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"Sophie's Choice." #2—Thru Apr. 21: "Curtains." Beg. Apr. 22: "1990, the Bronx Warriors."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. "The Evil Dead."

Queens

401. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—"Losin' It." #2—"The Evil Dead." #3—Thru Apr. 21: "Curtains." Beg. Apr. 22: "1990, the Bronx Warriors." #4—Thru Apr. 21: "Bad Boys." Beg. Apr. 22: "Monty Python's The Meaning of Life."

402. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Lone Wolf McQuade." #2—"Tootsie."

403. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-1110. #1—Thru Apr. 21: "The Outsiders." Beg. Apr. 22: "1990, the Bronx Warriors." #2—Thru Apr. 21: "Bad Boys." Beg. Apr. 22: "Monty Python's The Meaning of Life." #3—"Sophie's Choice." #4—Thru Apr. 21: "The King of Comedy." Beg. Apr. 22: "Betrayal."

406. **CORONA—PLAZA—Roosevelt Ave. nr. 103rd St.** 639-0012. Thru Apr. 21: "Menudo." Beg. Apr. 22: "The Lords of Discipline."

408. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"Gandhi." #2—"Lone Wolf McQuade."

410. **FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—Thru Apr. 21: "Lone Wolf McQuade." #2—Thru Apr. 21: "Curtains."

411. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—"Flashdance." #2—Thru Apr. 21: "Losin' It"; "Warlords of the 21st Century." Beg. Apr. 22: "1990, the Bronx Warriors." #3—"Lone Wolf McQuade."

412. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—"The Outsiders." #2—Thru Apr. 21: "Tootsie." Beg. Apr. 22: "The Deadly Spawn." #3—"Curtains."

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. "The Evil Dead." #2—"Gandhi." #3—Thru Apr. 21: "Max Dugan Returns." Beg. Apr. 22: "Tender Mercies." #4—Thru Apr. 21: "E.T., the Extra-Terrestrial." Beg. Apr. 22: "Monty Python's the Meaning of Life."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. "Sophie's Choice." "Frances."

416. **FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. "The Verdict."

417. **FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave.** 544-1020. #1—Thru Apr. 21: "Curtains." Beg. Apr. 23: Israeli Film Festival. #2—Thru Apr. 21: "Warlords of the 21st Century." Beg. Apr. 22: "Betrayal."

418. **FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—"Max Dugan Returns." #2—Thru Apr. 21: "E.T., the Extra-Terrestrial." Beg. Apr. 22: "Monty Python's The Meaning of Life."

419. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. "Flashdance."

420. **FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—Thru Apr. 21: "Bad Boys." Beg. Apr. 22: "1990, the Bronx Warriors." #2—"The Evil Dead." #3—"Sophie's Choice." #4—"The Outsiders."

422. **FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St.** 357-9100. #1—Thru Apr. 21: "The King of Comedy." Beg. Apr. 22: "1990, the Bronx Warriors." #2—"The Outsiders." #3—Thru Apr. 21: "Max Dugan Returns." Beg. Apr. 22: "The Deadly Spawn." #4—"The Evil Dead." #5—Thru Apr. 21: "Bad Boys." Beg. Apr. 22: "Monty Python's The Meaning of Life."

423. **FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—"Flashdance." #2—"Gandhi."

424. **GLEN OAKS—RKO—Union Tpke. at 255th St.** 347-7777. "The Evil Dead."

426. **JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—"Lone Wolf McQuade." #2—"Gandhi." #3—"Flashdance."

427. **JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave.** 429-8004. Thru Apr. 21: "The Evil Dead." Beg. Apr. 22: "1990, the Bronx Warriors."

428. **JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—Thru Apr. 21: "The Outsiders." Beg. Apr. 22: "The Evil Dead." #2—Thru Apr. 21: "Curtains." Beg. Apr. 22: "Monty Python's The Meaning of Life." #3—Thru Apr. 21: "Bad Boys."

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BAD BOYS

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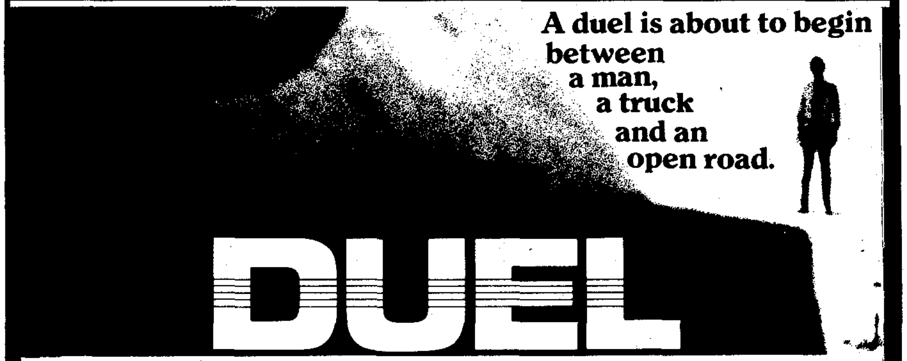

A duel is about to begin between
a man,
a truck
and an
open road.

DUEL

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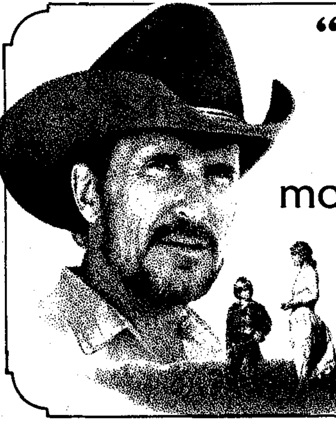

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436. **KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr.** 268-3636. Thru Apr. 21: "48 Hrs."; "Partners." Beg. Apr. 22: "Sophie's Choice."

437. **LITTLE NECK—LITTLE NECK—Northern Blvd. nr. Little Neck Pkwy.** 225-2800. "The Evil Dead."

438. **MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St.** 894-4183. "48 Hrs."

439. **OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—Thru Apr. 21: "Bad Boys." Beg. Apr. 22: "1990, the Bronx Warriors." #2—Thru Apr. 21: "Curtains." Beg. Apr. 22: "Monty Python's The Meaning of Life."

442. **REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. "The Lords of Discipline"; "Some Kind of Hero."

447. **ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—"Gandhi." #2—"48 Hrs."

448. **SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—Thru Apr. 21: "Lone Wolf McQuade." #2—Thru Apr. 21: "E.T., the Extra-Terrestrial."

450. **WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—"Flashdance." #2—"Gandhi."

451. **WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St.** 296-2325. "48 Hrs."

453. **WOODSIDE—DELUXE—Roosevelt Ave. at 62nd St.** 429-2929. Thru Apr. 21: "Warlords of the 21st Century."

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN—GRAND AVENUE—** 223-2323. "Tootsie."

502. **BELLEROSE—RKO—** 775-1351. "Gandhi."

503. **BELLMORE—PLAYHOUSE—** 785-5400. #1—"The Verdict." #2—"48 Hrs."

511. **EAST MEADOW—FLICK—** 794-8008. #1—"The King of Comedy." #2—Thru Apr. 21: "48 Hrs." Beg. Apr. 22: "Sophie's Choice."

512. **EAST MEADOW—MEADOWBROOK—** 731-2423. #1—Thru Apr. 21: "The Outsiders." Beg. Apr. 22: "1990, the Bronx Warriors." #2—"The Evil Dead." #3—Thru Apr. 21: "Max Dugan Returns." Beg. Apr. 22: "The Deadly Spawn." #4—Thru Apr. 21: "Bad Boys." Beg. Apr. 22: "Pink Motel."

513. **EAST ROCKAWAY—CRITERION—** 599-0242. #1—Thru Apr. 21: "The Verdict." Beg. Apr. 22: "Sophie's Choice." #2—"48 Hrs."

516. **FARMINGDALE—RKO—** 249-0122. "48 Hrs."

517. **FLORAL PARK—RKO FLORAL—** 352-2280. "Lone Wolf McQuade."

518. **FRANKLIN SQUARE—FRANKLIN—** 775-3257. #1—"The Evil Dead." "Max Dugan Returns."

519. **GARDEN CITY—RKO ROOSEVELT FIELD—** 741-4007. #1—"Lone Wolf McQuade." #2—"Max Dugan Returns." #3—"Flashdance."

521. **GARDEN CITY PARK—RKO PARK EAST—** 741-8484. "Tootsie."

523. **GREAT NECK—SQUIRE—** 466-2020. #1—Thru Apr. 21: "Max Dugan Returns." Beg. Apr. 22: "1990, the Bronx Warriors." #2—Thru Apr. 21: "Tender Mercies." Beg. Apr. 22: "Pink Motel." #3—Thru Apr. 21: "An Officer and a Gentleman." Beg. Apr. 22: "Monty Python's The Meaning of Life."

524. **HEWLETT—RKO—** 791-6768. Thru Apr. 19: "Kiss Me Goodbye." Beg. Apr. 20: "Without a Trace."

526. **HICKSVILLE—HICKSVILLE—** 931-0749. #1—Thru Apr. 21: "Curtains." Beg. Apr. 22: "1990, the Bronx Warriors." #2—"The Evil Dead."

528. **HICKSVILLE—RKO TWIN NORTH—** 433-2400. "Bad Boys." **SOUTH**—Thru Apr. 21: "The Outsiders." Beg. Apr. 22: "Betrayal."

529. **LAWRENCE—RKO—** 371-0203. #1—"Tootsie." #2—Thru Apr. 21: "Lone Wolf McQuade." Beg. Apr. 22: "1990, the Bronx Warriors." #3—"Flashdance."

530. **LEVITTOWN—LEVITTOWN—** 731-0516. #1—Thru Apr. 21: "Losin' It." Beg. Apr. 22 (tent.): "The Deadly Spawn." #2—Thru Apr. 21: "Curtains." Beg. Apr. 22 (tent.): "48 Hrs."; "Vice Squad."

531. **LEVITTOWN—LOEWS NASSAU—** 731-5400. #1—"Gandhi." #2—"Man, Woman and Child." #3—"Flashdance." #4—"Lone Wolf McQuade."

532. **LONG BEACH—LIDO—** 432-0056. Thru Apr. 21: "48 Hrs."; "Don't Go in the House." Beg. Apr. 22: "Spring Break"; "Return of the Dragon."

533. **LYNBROOK—LYNBROOK—** 593-1033. #1—Thru Apr. 21: "Sophie's Choice." Beg. Apr. 22: "Monty Python's The Meaning of Life." #2—"The Evil Dead." #3—Tent.: "E.T., the Extra-Terrestrial." #4—Thru Apr. 21: "Bad Boys." Beg. Apr. 22: "The Deadly Spawn."

534. **LYNBROOK—STUDIO ONE—** 599-1444. Thru Apr. 21: "Curtains." Beg. Apr. 22: "The Gift."

535. **MALVERNE—TWIN—** 599-6966. #1—"The Verdict." #2—Thru Apr. 21: "48 Hrs." Beg. Apr. 22: "Sophie's Choice."

536. **MANHASSET—MANHASSET—** 627-7887. #1—Thru Apr. 21: "High Road to China." Beg. Apr. 22: "The Gift." #2—Thru Apr. 21: "The King of Comedy." Beg. Apr. 22: "Betrayal." #3—Tent.: "E.T., the Extra-Terrestrial."

537. **MANHASSET—RKO CINEMA—** 627-1300. Thru Apr. 21: "The Outsiders." Beg. Apr. 22: "The Night of the Shooting Stars."

540. **MASSAPEQUA—PEQUA—** 799-6464. "Gandhi."

541. **MASSAPEQUA—THE MOVIES AT SUNRISE MALL—** 795-2244. #1—Thru Apr. 21: "Curtains." Beg. Apr. 22: "1990, the Bronx Warriors." #2—"The Outsiders." #3—"Tootsie." #4—"The Evil Dead." #5—Thru Apr. 21: "E.T., the Extra-Terrestrial." Beg. Apr. 22: "Pink Motel." #6—"Flashdance." #7—Thru Apr. 21: "Max Dugan Returns." Beg. Apr. 22: "Betrayal."

542. **MERRICK—GABLES—** 546-0734. Thru Apr. 21: "The Toy." Beg. Apr. 22: "Spring Break."

545. **NEW HYDE PARK—HERRICKS—** 747-0555. "Gandhi."

546. **NEW HYDE PARK—RKO ALAN—** 354-4338. Thru Apr. 21: "The Outsiders." Beg. Apr. 22: "The Deadly Spawn."

547. **OCEANSIDE—OCEANSIDE—** 536-7565. #1—"The Verdict." #2—"48 Hrs."

548. **OLD BETHPAGE—CINE CAPRI—** 752-1610. "48 Hrs."

549. **OYSTER BAY—MOVIES—** 922-0333. #1—"48 Hrs." #2—Thru Apr. 21: "The Verdict." Beg. Apr. 22: "Sophie's Choice."

550. **PLAINVIEW—OLD COUNTRY—** 931-4242. #1—Thru Apr. 21: "Tootsie." Beg. Apr. 22: "Sophie's Choice." #2—"Lone Wolf McQuade."

551. **PLAINVIEW—RKO MORTON VILLAGE—** 938-2323. Thru Apr. 19: "Kiss Me Goodbye." Beg. Apr. 20: "Without a Trace."

552. **PLAINVIEW—RKO TWIN—** 931-1333. #1—"Max Dugan Returns." #2—"Flashdance."

554. **PORT WASHINGTON—MOVIES—** 944-6200. #1—"48 Hrs." #2—"Sophie's Choice." #3—"Lone Wolf McQuade."

555. **PORT WASHINGTON—SANDS POINT—** 883-5074. Thru Apr. 21: "The Verdict." Beg. Apr. 22: "Sophie's Choice."

557. **ROCKVILLE CENTRE—RKO FANTASY—** 764-8000. "The Outsiders."

558. **ROCKVILLE CENTRE—RKO TWIN—** 678-3121. #1—"Max Dugan Returns." #2—Thru Apr. 21: "The King of Comedy." Beg. Apr. 22: "Betrayal."

559. **ROSLYN—ROSLYN—** 621-8488. #1—"Gandhi." #2—"Tootsie."

561. **SYOSSET—SYOSSET—** 921-5810. "Monty Python's The Meaning of Life."

562. **SYOSSET—UA CINEMA 150—** 364-0700. "Sophie's Choice."

566. **VALLEY STREAM—RKO GREEN ACRES—** 561-2100. "Gandhi."

567. **VALLEY STREAM—SUNRISE—** 825-5700. #1—"Curtains." #2—"Monty Python's The Meaning of Life." #3—"Lone Wolf McQuade" #4—"48 Hrs." #5—"Bad Boys." #6—"The Evil Dead." #7—"Max Dugan Returns." #8—"Man, Woman and Child." #9—"Tootsie." #10—"The Outsiders." #11—"Flashdance."

570. **WANTAGH—CINEMA WANTAGH—** 221-7784. #1—Thru Apr. 21: "Lone Wolf McQuade." #2—Thru Apr. 21: "Losin' It."

571. **WANTAGH—RKO—** 781-6969. Thru Apr. 21: "Warlords of the 21st Century"; "Battle Beyond the Stars."

573. **WESTBURY—DRIVE-IN—** 334-3400. #1—"Flashdance." #2—Thru Apr. 21: "Lone Wolf McQuade." Beg. Apr. 22: "1990, the Bronx Warriors." #3—Thru Apr. 21: "The Evil Dead." Beg. Apr. 22: "Monty Python's The Meaning of Life."

574. **WESTBURY—WESTBURY—** 333-1911. #1—Thru Apr. 21: "48 Hrs." #2—Thru Apr. 21: "Raiders of the Lost Ark."

Suffolk County

600. **AMITYVILLE—RKO—** 264-7789. #1—Thru Apr. 21: "The Outsiders"; "Curtains." #2—Thru Apr. 21: "Lone Wolf McQuade." Beg. Apr. 22: "1990, the Bronx Warriors."

601. **BABYLON—BABYLON—** 669-3399. Thru Apr. 21: "Bad Boys." Beg. Apr. 22: "Pink Motel."

602. **BABYLON—RKO—** 669-0700. #1—Thru Apr. 21: "Tootsie." Beg. Apr. 22: "The Deadly Spawn." #2—"The Evil Dead."

603. **BABYLON—SOUTH BAY—** 587-7676. #1—Thru Apr. 21: "Flashdance." #2—Thru Apr. 21: "Curtains." #3—Thru Apr. 21: "The Outsiders."

604. **BAY SHORE—CINEMA—** 665-1722. "Monty Python's The Meaning of Life."

606. **BAY SHORE—LOEWS SOUTH SHORE MALL—** 666-4000. #1—"Gandhi." #2—"Lone Wolf McQuade."

609. **BRENTWOOD—BRENTWOOD—** 273-3900. "48 Hrs."

612. **CENTER MORICHES—CENTER—** 878-2100. Thru Apr. 21: "48 Hrs."

613. **CENTEREACH—CENTEREACH—** 588-0088. Thru Apr. 21: "Victor/Victoria." Beg. Apr. 22: "Spring Break."

616. **COMMACK—MAYFAIR—** 543-0707. Thru Apr. 21: "Curtains."

617. **COMMACK—RKO—** 499-4545. #1—"Tootsie." #2—Thru Apr. 21: "The King of Comedy." Beg. Apr. 22: "Betrayal."

619. **CORAM—CORAM—** 698-7200. "48 Hrs."

621. **CORAM—PINE—** 698-6442. #1—Thru Apr. 21 (tent.): "Curtains." #2—Thru Apr. 21 (tent.): "The Evil Dead."

622. **DEER PARK—DEER PARK—** 667-2440. Thru Apr. 21: "The Evil Dead."

625. **EAST HAMPTON—CINEMAS—** 324-0448. #1—Thru Apr. 21: "Max Dugan Returns." Beg. Apr. 22: "1990, the Bronx Warriors." #2—"Flashdance." #3—Thru Apr. 21: "Tootsie." Beg. Apr. 22: "Betrayal." #4—Tent.: "Sophie's Choice." #5—"The Outsiders."

626. **EAST NORTHPORT—LARKFIELD—** 261-0043. "Gandhi."

627. **EAST SETAUKET—RKO FOX—** 473-2400. "Max Dugan Returns."

628. **ELWOOD—ELWOOD—** 499-7800. #1—"Lone Wolf McQuade." #2—"Flashdance."

629. **FARMINGVILLE—COLLEGE PLAZA—** 698-2200. #1—Thru Apr. 21: "E.T., the Extra-Terrestrial." Beg. Apr. 22: "The Deadly Spawn." #2—"The Outsiders."

631. **HAUPPAUGE—HAUPPAUGE—** 265-1814. "Max Dugan Returns."

632. **HUNTINGTON—RKO SHORE—** 421-5200. #1—"Max Dugan Returns." #2—"Gandhi." #3—"Tootsie." #4—"Lone Wolf McQuade."

633. **HUNTINGTON—RKO WHITMAN—** 423-1300. "High Road to China."

634. **HUNTINGTON—RKO YORK—** 421-3911. "The Evil Dead."

635. **ISLIP—ISLIP—** 581-5200. #1—"48 Hrs." #2—"Tootsie." #3—"The Outsiders."

636. **KINGS PARK—KINGS PARK—** 269-4422. "48 Hrs."

637. **LAKE GROVE—RKO SMITH HAVEN MALL—** 724-9550. Thru Apr. 21: "Losin' It."

638. **LAKE RONKONKOMA—LAKESIDE—** 981-7100. Thru Apr. 21: "48 Hrs."

639. **LINDENHURST—LINDENHURST—** 888-5400. "48 Hrs."

640. **MATTITUCK—MATTITUCK—** 298-4405. #1—Thru Apr. 21: "Gandhi." #2—Thru Apr. 21: "High Road to China." #3—Thru Apr. 21: "The Sword in the Stone."

642. **NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—** 265-8118. Thru Apr. 21: "The Outsiders." Beg. Apr. 22: "Monty Python's The Meaning of Life." **OUTDOOR**—Thru Apr. 21: "The Evil Dead"; "Zombie." Beg. Apr. 22: "Pink Motel."

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. #1—Thru Apr. 21: "Max Dugan Returns." #2—Thru Apr. 21: "Losin' It."

644. **NORTHPORT—NORTHPORT—** 261-8600. "48 Hrs."

645. **OAKDALE—OAKDALE—** 589-8118. Thru Apr 21· "The Verdict." Beg. Apr. 22: "Spring Break "

648. **PATCHOGUE—PATCHOGUE—** 475-0601. #1—"Gandhi." #2—"Flashdance." #3—Thru Apr 21: "Max Dugan Returns." Beg. Apr. 22: "1990, the Bronx Warriors."

649. **PATCHOGUE—RKO PLAZA—** 475-5225. #1—"Tootsie." #2—"Lone Wolf McQuade."

650. **PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—** 363-7200. "The Evil Dead." **OUTDOOR**—Thru Apr. 21: "The Outsiders"; "Any Which Way You Can." Beg. Apr. 22: "The Deadly Spawn."

651. **PATCHOGUE—SUNWAVE—** 475-7766. #1—Thru Apr. 21: "High Road to China." Beg. Apr. 22: "Max Dugan Returns." #2—Thru Apr. 21: "Curtains." Beg. Apr. 22: "Pink Motel."

653. **PORT JEFFERSON—MINI EAST—** 928-6555. #1—Thru Apr. 21: "Bad Boys." Beg. Apr. 22: "Monty Python's The Meaning of Life." #2—"Sophie's Choice."

654. **PORT JEFFERSON STATION—RKO BROOKHAVEN—** 473-1200. Thru Apr. 19: "Kiss Me Goodbye." Beg. Apr. 20: "Without a Trace."

655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru Apr. 21: "48 Hrs."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. Apr. 15-17: "Le Beau Mariage." Apr. 22-24: "Lola."

658. **SAYVILLE—SAYVILLE—** 589-0232. #1—"48 Hrs." #2—"The Outsiders." #3—"Sophie's Choice."

660. **SHIRLEY TWIN—** 281-4466 #1—Thru Apr. 21: "48 Hrs." #2—Thru Apr. 21: "E.T., the Extra-Terrestrial."

662. **SMITHTOWN—SMITHTOWN—** 265-1551 Thru Apr. 21: "Bad Boys." Beg. Apr. 22: "1990, the Bronx Warriors."

663. **SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—"Gandhi." #2—Thru Apr. 21 "Monty Python's The Meaning of Life."

664. **STONY BROOK—LOEWS—** 751-2300. #1—"Gandhi." #2—"Lone Wolf McQuade." #3—"Flashdance."

666. **WEST ISLIP—TWIN—** 669-2626. #1—Thru Apr. 21: "The Verdict." Beg. Apr. 22: "Spring Break." #2—Thru Apr. 21: "48 Hrs." Beg. Apr. 22: "Sophie's Choice."

667. **WESTHAMPTON—HAMPTON ARTS—** 288-2600. Thru Apr. 21: "High Road to China." Beg. Apr. 22: "Gandhi."

668. **WESTHAMPTON—WESTHAMPTON—** 288-1500. Thru Apr. 21: "E.T., the Extra-Terrestrial." Beg. Apr. 22: "Max Dugan Returns."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—** 234-7300. "Sophie's Choice."

701. **BEDFORD VILLAGE—CINEMA 22—** 234-9577. "Gandhi."

702. **BRONXVILLE—BRONXVILLE—** 961-4030. #1—"Monty Python's The Meaning of Life." #2—"Sophie's Choice." #3—"The Outsiders "

703. **CROSS RIVER—CINEMA—** 763-8811. Thru Apr. 21: "48 Hrs." Beg. Apr. 22: "Sophie's Choice."

705. **GREENBURGH—CINEMA 100—** 946-4680 #1—"Tender Mercies"; "Warlords of the 21st Century." #2—"Monty Python's The Meaning of Life."

707. **HARTSDALE—CINEMA—** 428-2200. #1—"Flashdance." #2—"Gandhi." #3—"Tootsie." #4—Thru Apr. 21: "The Outsiders."

708. **LARCHMONT—PLAYHOUSE—** 834-3001 Thru Apr. 21: "Tender Mercies." Beg. Apr. 22: "Betrayal."

709. **MAMARONECK—PLAYHOUSE—** 698-2200. #1—Thru Apr. 21: "The Outsiders." Beg. Apr. 22: "1990, the Bronx Warriors." #2—"The Evil Dead." #3—"Max Dugan Returns." #4—"Curtains."

710. **MOUNT KISCO—MOUNT KISCO—** 666-6900. #1—Thru Apr. 21: "The Outsiders." Beg. Apr. 22: "Monty Python's The Meaning of Life." #2—Thru Apr. 21: "E.T., the Extra-Terrestrial." Beg. Apr. 22 (tent.): "Betrayal."

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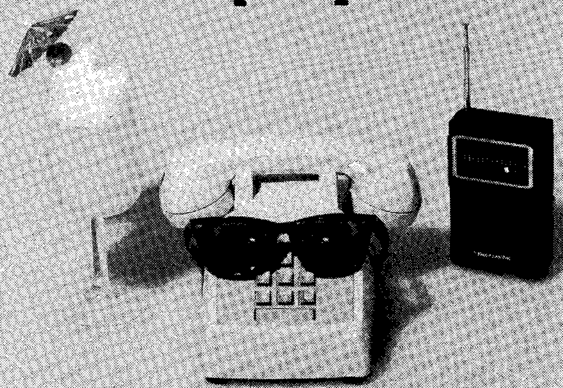

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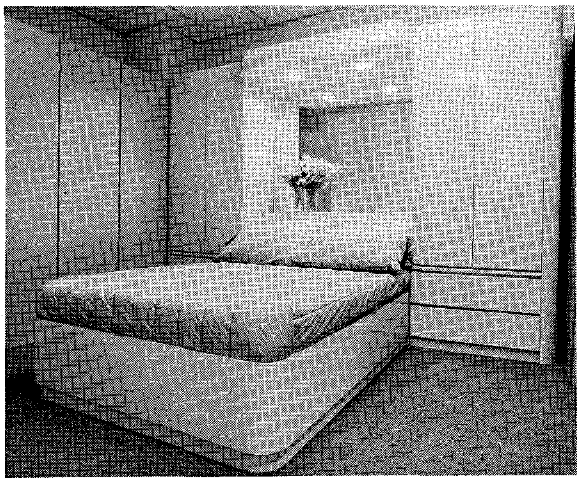

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711. **MOUNT VERNON—PARKWAY—** 664-3311. Thru Apr. 21: "48 Hrs." Beg. Apr. 22: "The Verdict."

712. **NEW ROCHELLE—LOEWS—** 632-1700 #1—"Gandhi." #2—"Lone Wolf McQuade."

714. **NEW ROCHELLE—RKO PROCTORS—** 632-1100. #1—Thru Apr. 21: "Losin' It"; "The Outsiders." Beg. Apr. 22: "The Deadly Spawn." #2—"Bad Boys." #3—"Flashdance." #4—"The Evil Dead." #5—Thru Apr. 21: "Warlords of the 21st Century." Beg. Apr. 22: "1990, the Bronx Warriors."

715. **NEW ROCHELLE—TOWN—** 632-4000 "Curtains."

716. **OSSINING—ARCADIAN—** 941-5200. #1—"Lone Wolf McQuade." #2—Thru Apr. 21: "Max Dugan Returns." Beg. Apr. 22: "1990, the Bronx Warriors."

717. **PEEKSKILL—BEACH—** 737-6262. #1—Thru Apr. 21: "Lone Wolf McQuade." #2—Thru Apr. 21: "E.T., the Extra-Terrestrial." #3—Thru Apr. 21: "Tootsie." #4—Thru Apr. 21: "Max Dugan Returns."

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—"Gandhi." #2—Thru Apr. 21: "Curtains." #3—"Flashdance." #4—Thru Apr. 21. "Spring Break." Beg. Apr. 22: "Betrayal."

720. **PELHAM—PICTURE HOUSE—** 738-3160. "48 Hrs."

721. **PLEASANTVILLE—ROME—** 769-0720. "Joy Sticks."

722. **RYE—RYE RIDGE—** 939-8177. #1—"Flashdance." #2—"Lone Wolf McQuade."

723. **SCARSDALE—FINE ARTS—** 723-6699. "The Night of the Shooting Stars."

724. **SCARSDALE—PLAZA—** 725-0078. Thru Apr. 21: "48 Hrs."

726. **WHITE PLAINS—COLONY—** 948-8828. Thru Apr. 21: "48 Hrs." Beg. Apr. 22: "1990, the Bronx Warriors."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—"Lone Wolf McQuade." #2—"Max Dugan Returns."

728. **WHITE PLAINS—UA CINEMA—** 946-2820. "The Evil Dead."

730. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—"Curtains." #2—"The King of Comedy."

731. **YONKERS—KENT—** 237-3440. Thru Apr. 21 "The Evil Dead." Beg. Apr. 22 (tent.): "The Deadly Spawn."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"Flashdance." #2—"Gandhi." #3—"Bad Boys." #4—"Tootsie."

735. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—Thru Apr. 21: "The Outsiders." #2—Thru Apr. 21: "The Evil Dead."

Rockland County

744. **NANUET—ROUTE 59—** 623-3355. "Monty Python's The Meaning of Life."

745. **NANUET—THE MOVIES—** 623-0211. #1—"Tootsie." #2—"Sophie's Choice." #3—"Gandhi." #4—"The Outsiders." #5—"The Evil Dead."

746. **NEW CITY—TOWN—** 634-5100. #1—"Gandhi." #2—"Flashdance."

747. **NEW CITY—UA CINEMA 304—** 634-8200 #1—"Sophie's Choice." #2—"Max Dugan Returns."

748. **NYACK—CINEMA EAST—** 358-6631. Thru Apr. 21: "The King of Comedy." Beg. Apr. 22: "Betrayal."

751. **PEARL RIVER—CENTRAL—** 735-2530 "Max Dugan Returns."

752. **PEARL RIVER—PEARL RIVER—** 735-6500 "Flashdance."

754. **SPRING VALLEY—CINEMA 45—** 352-1445 "Lone Wolf McQuade."

755. **STONY POINT—9 W CINEMA—** 942-0303 "48 Hrs."

756. **SUFFERN—LAFAYETTE—** 357-6030 "Tender Mercies."

758. **WEST HAVERSTRAW—PLAZA—** 947-2220 "The Verdict."

Connecticut

(Area Code 203)
Fairfield County

773. **BROOKFIELD—FINE ARTS—** 775-0070. #1—"Monty Python's The Meaning of Life."

774. **DANBURY—CINE—** 743-2200. #1—"The Outsiders." #2—"Tootsie." #3—"Max Dugan Returns."

775. **DANBURY—CINEMA—** 748-2923. #1—"Gandhi." #2—"Flashdance."

777. **DANBURY—PALACE—** 748-7496. #1—"Lone Wolf McQuade." #2—"The Sword in the Stone." #3—Thru Apr. 21: "The Evil Dead."

778. **DARIEN—PLAYHOUSE—** 655-0100. "Tootsie."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—"Monty Python's The Meaning of Life." #2—"Gandhi."

780. **FAIRFIELD—COUNTY—** 334-1411. "Spring Break."

781. **GREENWICH—CINEMA—** 869-6030. "Monty Python's The Meaning of Life."

782. **GREENWICH—PLAZA—** 869-4030. #1—"Man, Woman and Child." #2—"Tootsie." #3—"The Outsiders."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. "Gandhi."

784. **NORWALK—CINEMA—** 838-4504. #1—"The Outsiders." #2—"Monty Python's The Meaning of Life."

785. **NORWALK—NORWALK—** 866-3010. "Lone Wolf McQuade."

788. **SOUTH NORWALK—SONO—** 866-9202. Apr. 18-19: "A Hard Day's Night." Apr. 20-23: "Fitzcarraldo." Beg. Apr. 24: "Birgitt Haas Must Be Killed."

789. **SPRINGDALE—STATE—** 325-0250. "Sophie's Choice."

790. **STAMFORD—AVON—** 324-9205. #1—"Lone Wolf McQuade." #2—"The Evil Dead."

791. **STAMFORD—CINEMA—** 324-3100. #1—"Flashdance." #2—"Gandhi." #3—"Spring Break."

792. **STAMFORD—RIDGEWAY—** 323-5000. #1—"The Sword in the Stone." #2—"Max Dugan Returns."

793. **TRUMBULL—TRANS-LUX—** 374-0462. #1—"The Sword in the Stone." #2—"High Road to China." #3—"Tootsie."

795. **WESTPORT—FINE ARTS—** 227-3324. #1—"Max Dugan Returns." #2—227-3324. "Tootsie." #3—227-9619. "Tender Mercies." #4—226-6666. "The Sword in the Stone."

796. **WESTPORT—POST—** 227-0500. "Flashdance."

798. **WILTON—CINEMA—** 762-5678. "Gandhi."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—Tent.: "Gandhi." #2—Thru Apr. 21: "E.T., the Extra-Terrestrial." #3—Thru Apr. 21: "Spring Break."

801. **HARRISON—WARNER—** 482-8550. #1—"Flashdance." #2—Thru Apr. 21: "The Outsiders."

803. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—Thru Apr. 21: "The King of Comedy." #2—Thru Apr. 21: "The Outsiders."

805. **JERSEY CITY—STATE—** 653-5200. #1—Thru Apr. 21: "Curtains." Beg. Apr. 22: "1990, the Bronx Warriors." #2—"The Evil Dead." #3—Thru Apr. 21: "Bad Boys." Beg. Apr. 22: "The Deadly Spawn."

806. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"Lone Wolf McQuade." #2—"The Outsiders." #3—"Bad Boys." #4—"Spring Break."

807. **SECAUCUS—LOEWS MEADOW—** 866-6161. #1—"Gandhi." #2—"Flashdance." #3—"Losin' It." #4—"Curtains." #5—"Max Dugan Returns." #6—"Tootsie."

809. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru Apr 21: "48 Hrs." Beg. Apr. 22: "Spring Break."

Essex County

810. **BLOOMFIELD—CENTER—** 748-7900 "Gandhi."

811. **BLOOMFIELD—RKO ROYAL—** 748-3555. #1—Thru Apr. 21: "Flashdance." Beg Apr. 22: "1990, the Bronx Warriors." #2—Thru Apr. 21 "Raiders of the Lost Ark"; "Warlords of the 21st Century."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. Thru Apr. 21: "The Sword in the Stone." Beg. Apr. 22: "Betrayal."

817. **LIVINGSTON—COLONY—** 992-0800. Thru Apr. 21: "E.T., the Extra-Terrestrial." Beg. Apr. 22: (tent.): "Monty Python's The Meaning of Life."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. Thru Apr. 21: "The Verdict." Beg. Apr. 22: "Sophie's Choice."

819. **MILLBURN—RKO—** 376-0800. #1—"The Outsiders." #2—"Losin' It."

822. **MONTCLAIR—WELLMONT—** 783-9500. #1—"Bad Boys." #2—"The Evil Dead." #3—"Lone Wolf McQuade."

825. **NUTLEY—FRANKLIN—** 667-1777. #1—Thru Apr. 21: "E.T., the Extra-Terrestrial." #2—Thru Apr. 21: "The Verdict." #3—Thru Apr. 21: "The Sword in the Stone."

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. "The Outsiders."

828. **VERONA—VERONA—** 239-0880. Tent.: "Sophie's Choice."

829. **WEST CALDWELL—CINEMA WEST—** 575-9085. "The Verdict."

830. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"Gandhi." #2—Thru Apr. 21: "Tootsie." #3—"Max Dugan Returns."

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. Thru Apr. 21: "The Verdict."

841. **CRANFORD—RKO—** 276-9120. #1—"Max Dugan Returns." #2—"Lone Wolf McQuade."

842. **ELIZABETH—ELMORA—** 352-3483. "48 Hrs."; "The Postman Only Rings Twice (1946)."

848. **ROSELLE PARK—PARK—** 245-0358. Thru Apr. 21: "The Verdict." Beg. Apr. 22: "Sophie's Choice."

851. **UNION—FIVE POINTS—** 964-3466. Thru Apr. 21: "Curtains."

854. **UNION—RKO—** 686-4373. #1—"Flashdance." #2—"Gandhi."

857. **WESTFIELD—RIALTO—** 232-1288. #1—Thru Apr. 21: "Bad Boys." Beg. Apr. 22: "Monty Python's The Meaning of Life." #2—"Sophie's Choice." #3—Thru Apr. 21: "E.T., the Extra-Terrestrial." Beg. Apr. 22: "Tender Mercies."

858. **WESTFIELD—TWIN—** 654-4720. #2—Thru Apr. 21: "The Outsiders."

Bergen County

860. **BERGENFIELD—PALACE—** 385-1600. Thru Apr. 21: "48 Hrs." Beg. Apr. 22: "Sophie's Choice."

861. **CLOSTER—CLOSTER—** 768-8800. Tent.. "Max Dugan Returns."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"Gandhi." #2—"Flashdance." #3—"Lone Wolf McQuade." #4—"Spring Break."

863. **EMERSON—TOWN—** 261-1000. "Tootsie."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—Thru Apr. 21: "E.T., the Extra-Terrestrial." Beg. Apr. 22: "Monty Python's The Meaning of Life." #2—Thru Apr. 21: "The Sword in the Stone." Beg. Apr. 22: "1990, the Bronx Warriors."

866. **FAIRVIEW—TWIN—** 941-2424. #1—"Lone Wolf McQuade." #2—Program unavailable.

867. **FORT LEE—LINWOOD—** 944-6900. #1—"Sophie's Choice." #2—Thru Apr. 21: "The Evil Dead." Beg. Apr. 22: "1990, the Bronx Warriors."

868. **FORT LEE—SHARON—** 224-0202. Thru Apr 21: "The King of Comedy." Beg. Apr. 22: "Betrayal."

873. **OAKLAND—TWIN—** 337-4478. #1—"Tootsie." #2—Thru Apr. 21: "The Sword in the Stone."

874. **PALISADES PARK—PARK LANE—** 944-1086. #1—"The Verdict." #2—" 48 Hrs."

875. **PARAMUS—BERGEN MALL—** 845-4449 "Monty Python's The Meaning of Life."

876. **PARAMUS—CINEMA 35—** 845-5070. "Bad Boys."

878. **PARAMUS—RKO ROUTE 4—** 487-7909 #1—"Gandhi." #2—"Flashdance." #3—"Spring Break." #4—"Max Dugan Returns." #5—"Losin' It." #6—"Tootsie." #7—Thru Apr. 21: "Man, Woman and Child." Beg. Apr 22: "Betrayal."

879. **PARAMUS—RKO ROUTE 17—** 843-3830. #1—"The Outsiders." #2—"The Evil Dead."

880. **RAMSEY—CINEMA—** 825-2090. Thru Apr 21: "The Verdict."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

ABUSE—(1hr. 33m., '83) Working on a child abuse documentary, a New York filmmaker becomes involved with an abused child. Dir. Arthur Bressan, with Richard Ryder, Raphael Sbarge. **61**

★ **BABY, IT'S YOU**—(1hr. 45m., '83) Charming minor movie about a love affair that never quite comes off—a largely chaste romance between a wild street kid from Trenton (Vincent Spano) who calls himself Sheik and a bright, ambitious, upper-middle-class Jewish girl, Jill Rosen (Rosanna Arquette), a realist who wants desperately to be a success in everything she does. The writer-director John Sayles has based the material on an autobiographical story by the producer Amy Robinson, and he stays much closer to Jill than Sheik, an imbalance that hurts the movie badly. Smallish and slender, Rosanna Arquette has a spunky embattled quality, like a prettier Rita Tushingham; she makes us like Jill in everything she does, even when the girl is lusting after status. Spano's Sheik has Valentino eyes, but he's a little too moist in his eagerness to play teen idol; Spano makes him foolish-looking but touching and likeable—a romantic lover. The affair is set against the changing culture of the sixties. When Jill gets to Sarah Lawrence, she's ludicrously overdressed, and her struggles to keep up with the tall, slinky dazzlers who have mastered the casually sloppy style is a triumph of gentle satire. R. **60**

BAD BOYS—(2hrs. 3m., '83) Sean Penn is first-rate as Mick O'Brien, a violent 16-year-old Chicago thief. Small but well-knit, like Cagney, Penn has the small man's hostility and a way of going farther than anyone expects—his Mick triumphs out of daring. The movie holds you with the question: Is this little sadist going to become a person? But the rest of *Bad Boys* is shrewdly calculated demagoguery—both violent and impeccably "moral." The director, Richard Rosenthal, is good at violence—the scenes in the grimy youth prison are convincingly volatile and scary. But Rosenthal is a sucker for a cliché, and his screenwriter, Richard Di Lello, provides a barrelful. Di Lello thinks in racial stereotypes—smart Jew, dumb Swede, violent black, and so on—and he's learned the hack's trick of balancing good and bad characters within each group, a neat trick that allows an essentially demagogic piece of work to avoid the appearance of racial prejudice. With Reni Santoni, Eric Gurry, and Esai Morales. R. **30, 72, 92, 100, 103, 109, 201, 206, 237, 306, 401, 403, 420, 422, 428, 439, 512, 528, 533, 567, 601, 653, 662, 714, 732, 805, 806, 822, 857, 876**

BETRAYAL—(1hr. 35m., '83) Ben Kingsley, wearing a spiky toupee that makes him look rather like Caligula, is both tormented and manipulative as the London publisher who is cuckolded by his wife (Patricia Hodge) and his best friend (Jeremy Irons). Harold Pinter's play has been filmed by theater director David Jones with a feeling for the pathos of missed connections and unspoken emotions. All in all, this is probably the most satisfying screen adaptation of a Pinter play. But neither Jones nor a great actor like Kingsley can supply what the playwright hasn't put there. Pinter's time scheme is ingenious (he proceeds backwards, from the end of the affair to its passionate beginnings), but we still get tired of these played-out characters, with their evasions and defensive redundancies. Pinter's emotional range is limited by the verbal forms—the cadenced mock pedantries—to which he's obsessively drawn. R. **62, 211, 234, 403, 417, 528, 536, 541, 558, 617, 625, 708, 710, 719, 748, 813, 868, 878**

BRITANNIA HOSPITAL—(1hr. 56m., '83) Disgust may fire up an artist, inspiring him to get started on a project, but unless he's supremely intelligent (Swift, Céline, Buñuel, Godard), disgust will destroy his art. Lindsay Anderson, alas, is not in that company, and his new movie is an atrocity. Using the chaos of a London hospital as a metaphor for England's decline (how original!), Anderson produces one crude, hysterical, unfunny scene after another. The actors are abused, and the audience is abused—it's a misery to sit through. Written by David Sherwin. **55**

★ **DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. **88**

DUEL—(1hr. 30m., '83) Originally made in 1971 for television; about a man traveling on a lonely highway who realizes he's being followed by a diesel truck. Dir. Steven Spielberg, with Dennis Weaver. PG. **58**

★ **E.T., THE EXTRA-TERRESTRIAL**—(1hr. 55m., '82) Steven Spielberg's masterpiece, and one of the most beautiful fantasy-adventure movies ever made. Accidentally left behind by outer-space visitors, a smallish-brown creature, brilliant but physically vulnerable, takes refuge in the bedroom of a ten-year-old boy in the California suburbs. The boy, Elliott (Henry Thomas), aided by his big brother, Michael (Robert Macnaughton), and his gravely beautiful little sister, Gertie (Drew Barrymore) secretly cares for the extra-terrestrial (E.T., for short) as if it were a peculiarly intelligent wild animal. The story, written by Melissa Mathison from an idea of Spielberg's, is similar, in outline, to a number of classic child-and-animal tales, but Spielberg has filled it out with astounding and often hilarious *moment-by-moment* detail. He makes physical beauty dramatically exciting, and in the last three-quarters of an hour he holds the audience in so powerful a grip that one has to go back forty years or more for comparisons. What fuses the movie's separate moods is the sense that children have special qualities of mind and character—generosity, concern—that adults don't have. Carlo Rambaldi created E.T.; the soaring music is by John Williams. PG. **36, 78, 206, 211, 413, 418, 448, 533, 536, 541, 629, 660, 668, 710, 717, 800, 817, 825, 857, 864**

EVIL DEAD, THE—(1hr. 30m., '83) Five college students on a weekend in the Tennessee mountains discover an extraordinary book and become possessed by the devil. Dir. Sam Raimi, with Bruce Campbell. **3, 20, 41, 83, 100, 105, 110, 114, 115, 201, 206, 210, 212, 221, 237, 308, 401, 413, 420, 422, 424, 427, 428, 437, 512, 518, 526, 533, 541, 567, 573, 602, 621, 622, 634, 642, 650, 709, 714, 728, 731, 735, 745, 777, 790, 805, 822, 867, 879**

EXPOSED—(1hr. 39m., '83) A young woman's voyage from her Midwest hometown to New York to Paris. Dir. James Toback, with Nastassia Kinski, Rudolf Nuryev. R. **62**

FLASHDANCE—(1hr. 36m., '83) About a working woman's nighttime release from reality. Dir. Adrian Lyne, with Jennifer Beals. R. **24, 31, 80, 100, 104, 111, 205, 210, 223, 237, 303, 411, 419, 423, 426, 450, 519, 529, 531, 541, 552, 567, 573, 603, 625, 628, 648, 664, 707, 714, 719, 722, 732, 746, 752, 775, 791, 796, 801, 807, 811, 854, 862, 878**

FLIGHT OF THE EAGLE, THE—(2hrs. 21m., '83) Reviewed in this issue. **48**

★ **48 HRS.**—(1hr. 37m., '82) The perfect Saturday night movie. Violent, profane, and funny, this San Francisco-set police thriller has been furnished with up-to-the-minute tough talk that pops out of the characters' mouths like a comic's patter. The black convict Reggie Hammond (Eddie Murphy), a slick con artist, is let out of prison for two days to help police detective Jack Cates (Nick Nolte), find a vicious cop killer. Forced to work together, the two men have no use for each other—at least not until they fight, go through hell together, and nearly get killed. It's another male romance, but Murphy, with his flashing eyes and fast-breaking smile, and the beefy, sour Nolte make an amusing couple. Directed by Walter Hill in a violent slapdash style: The shoot-outs are so bloody and so fast that they have the hallucinatory power of something glimpsed from a moving train. With Annette O'Toole as Nolte's girlfriend and James Remar as a very nasty cop killer. R. **11, 35, 92, 97, 99, 212, 213, 216, 236, 302, 436, 438, 447, 451, 503, 511, 513, 516, 530, 532, 535, 547, 548, 549, 554, 567, 574, 609, 612, 619, 635, 636, 638, 639, 644, 655, 658, 660, 666, 703, 711, 720, 724, 726, 755, 809, 842, 860, 874**

★ **GANDHI**—(3hrs. 7m., plus int., '82) Richard Attenborough's old-fashioned, epic biography is about as square as a movie can be, but there's strength and heart in his approach. Despite some dead, pious moments, this spectacular film is a triumph—a surprisingly serious, emotionally vibrant examination of the way Gandhi's ideals actually worked in South Africa and India. Attenborough and screenwriter John Briley emphasize the shrewd and worldly side of the great man—the master politician and shaker of empires, the brilliant psychologist of mass movements who understood the use of the press. The movie covers 55 years—Gandhi's days as a British-trained barrister in South Africa, the long struggle against the British, the growing Muslim-Hindu rivalry. As Gandhi, the stage actor Ben Kingsley is extraordinary—physically powerful, radiant, hard-headed and lively. The British actors (John Gielgud, Edward Fox, Michael Hordern, etc.) playing the various viceroys, generals, and subalterns do splendidly, the Americans (Martin Sheen as a reporter, Candice Bergen as photographer Margaret Bourke-White) less well. Gandhi lived long enough to see both the triumph and the defeat of his ideals; the movie convinces you that he was a genuinely great man and that his ideals are worth reviving. PG. **45, 104, 111, 113, 205, 223, 231, 236, 304, 408, 413, 423, 426, 447, 450, 502, 531, 540, 545, 559, 566, 606, 626, 632, 640, 648, 663, 664, 667, 701, 707, 712, 719, 732, 745, 746, 775, 779, 783, 791, 798, 800, 807, 810, 830, 854, 862, 878**

GIFT, THE—(1hr. 45m., '83) In French, Eng. subtitles. An unsuspecting bank clerk on his final business trip receives a beautiful callgirl as a retirement present from his colleagues. With Clio Goldsmith, Pierre Mondy, Claudia Cardinale. Dir. Michel Lang. R. **16, 46, 56, 534, 536**

GREAT CHESS MOVIE, THE—(1hr. 19m., '82) Chess by the great masters—Anatoly Karpov, Bobby Fischer and more. Dir. Gilles Carle, Camille Coudari. **2**

HIGH ROAD TO CHINA—(1hr. 45m., '83) A fiasco. Bess Armstrong, who is hopeless—hard-edged and petulant—and Tom Selleck, who is still just a big lug, star as a tediously bickering duo of the supposedly carefree 20s (she's an heiress, he's a boozing World War I ace pilot). They tear all over Asia, shoot up peasant villages, consult gurus, and generally make fools of themselves. The picture appears to be trying to recreate the success of *Raiders of the Lost Ark,* but it doesn't have a trace of that movie's style, wit, or eccentric visual flare. Dir. Brian G. Hutton. PG. **30, 225, 536, 633, 640, 651, 667, 793**

INVITATION AU VOYAGE—(1hr. 33m., '83) In French, Eng. subtitles. The story of a young man and his difficulty in dealing with the death of his twin sister. Dir. Peter Del Monte, with Laurent Malet. R. **55**

★ **JEANNE DIELMAN, 23 QUAI DU COMMERCE, 1080 BRUXELLES**—(3hrs. 17m., '83) In French, Eng. subtitles. It sounds like a stunt, but it's far from that. In 1977, the young Belgian filmmaker Chantal Akerman made this study of three days in the life of a middle-class widow in Brussels, and the world of avant-garde film has never been the same since. Akerman studies Jeanne Dielman's life from morning to night—her meticulous care of her apartment, her cooking and cleaning, her silent dinners with her son, her discreet afternoon rendevous, day after day, with a variety of gentlemen who add to her modest income. The formal repetitions of the film build up a surprising intensity. Jeanne Dielman may symbolize the repressed, alienated woman, but she is also a recognizable, if drastically limited, human being. On the third day, her routine begins to disintegrate, and the movie works to a quick climax that is one of the most shocking scenes in modern cinema. Starring Delphine Seyrig. **2**

★ **KING OF COMEDY, THE**—(1hr. 48m., '83) Fascinating but coldly sarcastic and despairing study of a pathological show-business hustler, written by Paul D. Zimmerman and directed by Martin Scorsese. Robert De Niro, with a pencil-line mustache and slicked-back hair, plays Rupert Pupkin, a 34-year-old messenger who lives with his mother and aspires to be a famous comic and TV-talk-show host. Obsessed with a Johnny Carson-type entertainer named Jerry Langford (Jerry Lewis), Rupert barges into his hero's life, demanding a "shot" on his show. The star brushes him off, but Rupert can't hear the contempt in Jerry's voice, and he lays seige to his office, shows up at Jerry's house uninvited for the weekend, and finally kidnaps him and holds him hostage. Rupert is a fantasizing no-talent, hollow and imitative, and what he wants isn't worth having (Jerry Langford looks miserable at the top). The movie is very bitter about show-business as a system of insincerity—even Rupert's dreams are filled with clichés. De Niro intentionally keeps the performance at the level of loathsome caricature, but Sandra Bernhard, as the mad rich girl Masha, who wants to sleep with Jerry, scores with her psychotic riffs; she's so charismatic a loon that we don't worry about the moral implication of laughing at sickies. R. **23, 38, 60, 234, 306, 403, 422, 511, 536, 558, 617, 730, 748, 803, 868**

★**LA NUIT DE VARENNES**—(2hrs. 38m., '83) A brilliant and emotionally satisfying historical entertainment, directed by Ettore Scola. It is June 20, 1791, the night the desperate Louis XVI, accompanied by Marie Antoinette, the dauphin, and his sister, broke for the border, hoping to flee the Revolution. (They were arrested in the town of Varennes, brought back to Paris, and subsequently guillotined.) Eager to be on hand and get it all down for posterity, the writer Restif de la Bretonne (Jean-Louis Barrault) sets off in hot pursuit, and along the way he meets some of the choice spirits of the age—the ardent democrat Thomas Paine (Harvey Keitel), an aging but still gallant Casanova (Marcello Mastroianni), the (fictional) lady-in-waiting, Comtesse Sophie de la Borde (Hanna Schygulla), and a variety of other representative late-eighteenth-century-types. As they travel through the countryside our celebrities debate the issues of the Revolution, yet the movie remains charming and funny. It's essentially about a social experience—*Ragtime* on wheels. Restif, a democratic man, is the film's hero, yet the director cannot conceal his love for the privileged sensualists of the *ancien régime*, the Comtesse, and Casanova. It's a richly ambiguous, nostalgic movie. The late Sergio Amidei worked with Scola on the screenplay. R. **86**

LA TRAVIATA—(1hr. 52m., '83) Reviewed in this issue. G. **56**

LIANNA—(1hr. 55m., '83) In this earnest comedy by novelist-filmmaker John Sayles, Lianna (Linda Griffiths), having married her English professor husband (Jon DeVries) when she was a student, has raised his children, endured his sarcasms, and sacrificed her own ambitions. When she falls in love with Ruth (Jane Hallaren), a professor of child psychology, she immediately abandons home, husband and kids. The movie is less about the threat that her assertion of freedom poses to her family than about her tentative, fumbling, and finally joyous self-acceptance as a homosexual. Setting his story in a sophisticated academic community in the Northeast, Sayles writes dialogue for people who communicate with one another through self-conscious joking and the latest clichés in "self-realization." He underdramatizes his material, doing only the simplest things with actors, and he doesn't have much visual sense, but his untextured style may work for a lot of people: it allows them to concentrate more fully on the relationships and thus it offers them what seems like a higher form of sincerity. The movie is at times vague and evasive, and it turns a bit sanctimonious when the women go to bed, but Sayles is a gifted amateur with a talent for anecdote, swallowed embarrassments, and the dither and regrets of educated people. R. **90**

LIGHT YEARS AWAY—(1hr. 45m., '83) Set on Ireland's western coast, the story of the relationship between a wise old recluse and a striving young man. Dir. Alain Tanner, with Trevor Howard. **4**

★**LOCAL HERO**—(1hr. 50m., '83) The Scottish writer-director Bill Forsyth (*Gregory's Girl*) has created a mood of lulling whimsy that grows in strength as the movie goes on. Mac (Peter Riegert), a competent but buttoned-up-tight young oil executive from Houston, is sent by his boss, the half-mad corporate genius Happer (Burt Lancaster) to buy (lock, stock and barrel) a small Scottish village, Ferness, in order to turn it into an oil refinery. Arriving at the place, Mac falls under a spell. He's wandered into a peaceable kingdom, a place of wonders. Shooting stars and the northern lights throb in the night; an (apparent) mermaid with a degree in marine biology rises from the sea; and Mac loses his will to dominate. Forsyth explains nothing, never prepares a joke, and never comments on it after he's made it. The incongruities pile up, but in the end they join together for us in a kind of harmony. We're teased out of our sense of rationality by the consistency of Forsyth's errant view. When Happer arrives at the end, in one of the truly magical moments in recent movies, the triumph of Ferness is complete. *Local Hero* is *Brigadoon* without bagpipes and men dancing in tartans—a triumph of originality. With Peter Capaldi and Denis Lawson. **22, 62, 71**

LONE WOLF MCQUADE—(1hr. 45m., '83) An adventurous tale of a modern-day Texas Ranger bent on justice. Dir. Steve Carver, with Chuck Norris. PG. **33, 80, 103, 105, 202, 234, 303, 402, 408, 410, 411, 426, 448, 517, 519, 529, 531, 550, 554, 567, 570, 573, 600, 606, 628, 632, 649, 712, 716, 717, 722, 727, 754, 777, 785, 790, 806, 822, 841, 862, 866**

LORDS OF DISCIPLINE, THE—(1hr. 43m., '83) Violent, preposterous drama set in authoritarian military school in South Carolina. The director, Englishman Franc Roddam, works up a sadomasochistic frenzy—hazing rituals, humiliations, punishments, even torture—but never establishes any convincing level of reality. David Keith stars as the high-principled boy who tries to protect a black cadet from torment, and Robert Prosky is the mysterious colonel who hovers in corridors like the Holy Ghost, dispensing advice and gnomic remarks. R. **406, 442**

LOSIN' IT—(1hr. 39m., '83) The story of three young Californians in the early 60s, and their adventures on a trip to Tiajuana, Mexico. Dir. Curtis Hanson, with Tom Cruise, Jackie Earle Haley, John Stockwell, Shelley Long. R. **32, 114, 202, 225, 401, 411, 530, 570, 637, 643, 714, 807, 819, 878**

MAN, WOMAN AND CHILD—(1hr. 40m., '83) A college professor, with a wife and child, discovers that he has a 10-year-old child from a former relationship. Dir. Dick Richards, with Martin Sheen, Blythe Danner. PG. **51, 74, 531, 567, 782, 878**

MAX DUGAN RETURNS—(1hr. 38m., '83) Neil Simon's latest is vulgar cotton-candy nonsense about a dying embezzler (Jason Robards Jr.) who wants to spend his last few months with the daughter (Marsha Mason) he hasn't seen in 28 years, and her son. He moves into their house and buys them cars, hi-fi equipment, and a major league batting coach to teach the boy to hit. This is supposed to be funny. Meanwhile the daughter's boyfriend (Donald Sutherland), a relentless bloodhound of a police detective, has begun to sniff out the old crook, and oh so many embarassing complications ensue. The whole movie has a feebleness that leaves one depressed more than angry. Except for Robards, who is charming, everyone connected with it seems working at half speed. Directed by Herbert Ross. PG. **32, 54, 109, 206, 210, 233, 300, 413, 418, 422, 512, 518, 519, 523, 541, 552, 558, 567, 625, 627, 631, 632, 643, 648, 651, 668, 709, 716, 717, 727, 747, 751, 774, 792, 795, 807, 830, 841, 861, 878**

MONTY PYTHON'S THE MEANING OF LIFE—(1hr. 43m., '83) The boys will probably never be quite right for movies. Too many funny fellows (six) perform at once, and you don't develop a personal attachment to any of them. They're too manic, too insistently goony to offer deeper satisfactions. This latest farrago is their most violent and obscene work yet and, at times, their funniest. The sketches have something to do with the Big Questions—birth, education, God, sex, digestion, organs (male), breasts (female), and death. John Cleese has a great bit as an earnest teacher trying to hold the interest of his bored male students through a lecture-demonstration on sex. "Vaginal *juices*," he says. "Name two ways to get them *flowing*." There is also a hilarious and disgusting episode involving the world's fattest man and his inability to hold down his dinner in a posh French restaurant. The scene, putting it mildly, is memorable. With Michael Palin, Graham Chapman, Terry Gilliam, and Eric Idle. Terry Jones directed. R. **16, 41, 70, 82, 97, 109, 201, 206, 210, 401, 403, 413, 418, 422, 428, 439, 523, 533, 561, 567, 573, 604, 642, 653, 663, 702, 705, 710, 744, 773, 779, 781, 784, 817, 857, 864, 875**

★**NIGHT OF THE SHOOTING STARS, THE**—(1hr. 46m., '83) In Italian, Eng. subtitles. A magnificent achievement by the Taviani brothers (Paolo and Vittorio), co-directors of *Padre Padrone*. It's the final days of the war in the Tuscany hills: The Germans are moving out as the Americans sweep north, and the people of a small town break into two groups. The rich and the pious, following German orders, gather with the bishop in the cathedral; the others, led by the shrewd, tough Galvano (Omero Antonutti), move out into the hills, hoping to link up with the American army. Most of the movie is about the adventures of this group. The movie is vignettish and anecdotal, but never "picturesque." These aren't "little people"—they are people existing out at the edge, where the banal and the fantastic intersect. The Tavianis work in an abrupt, frequently harsh style, with outbreaks of crazy, barbaric poetry that leave one startled. They have the Italian genius for earthiness without the Italian weakness of sentimentality. Near the end, the Tavianis gather all the anecdotes together in a battle between partisans (including the townspeople) and Fascists in a golden wheat field, an astounding sequence that has to rank with the greatest scenes in modern movies. Guiliani De Negri and Tonino Guerra worked on the screenplay. R. **86, 537, 723**

OFFICER AND A GENTLEMAN, AN—(2hrs. 6m., '82) Shrewd, entertaining updating of a genre that flourished forty years ago, the armed-service romance. Richard Gere stars in the Tyrone Power role—the selfish loner who is chastened and humbled in the navy's basic training and becomes a caring human being; the charming David Keith is his buddy, an honorable Southerner from a military family; and Debra Winger and Lisa Blount are the "Puget debs"—working-class Catholic girls who cross the Puget Sound in search of husbands among the future officers. Douglas Day Stewart has given the movie both the narrative strength of old Hollywood films and also their reassuring moral universe. Taylor Hackford's direction is conventional but self-assured and proficient; the movie has undeniable electricity, even though its sexual morality feels musty. Featuring Louis Gossett Jr. as the tough drill sergeant—a classic performance in a very clichéd tradition. R. **38, 523**

OUT OF THE BLUE—(1hr. 29m., '83) Reviewed in this issue. R. **6, 93**

OUTSIDERS, THE—(1hr. 34m., '83) Francis Coppola's version of S.E. (Susie) Hinton's immensely successful young-adult novel has mistakenly preserved the book's naiveté and teen-world romanticism. The heroes are working-class youths in Tulsa—greasers—who are locked in a war they don't want with mysteriously vindictive rich kids—the Socs, short for Socials. When the high-strung Johnny (Ralph Macchio) gets pushed too far, he knifes one of the Socs, and he and Ponyboy (C. Thomas Howell) go on the lam, hiding out in a deserted church. Left alone, they become sensitive, rather literary boys, as genteel as the little scholars who ride the bus home from the Lycée Français. The tone of the movie is adolescent romanticizations—utterly sincere, completely humorless, and shockingly banal. Trying for heroic lyricism, Coppola poses the kids against roiling clouds; he shoots their reflection in pools; he darkens the color, for an epic, even apocalptic look that turns out to be more murky than anything. Kids may love it, but the only thing for adults to look at is Matt Dillon, who gives an amusingly stylized performance as a tough punk. Screenplay by Kathleen Knutsen Rowell. PG. **21, 32, 71, 93, 109, 115, 201, 203, 234, 305, 403, 412, 420, 422, 428, 512, 528, 537, 541, 546, 557, 567, 600, 603, 625, 629, 635, 642, 650, 658, 702, 707, 709, 710, 714, 735, 745, 774, 782, 784, 801, 803, 806, 819, 827, 858, 879**

PRIVILEGED—(1hr. 34m., '83) The director, Michael Hoffman, and the producer, Richard Stevenson, both young Americans studying at Oxford, seem to have fallen in love with the nonchalant style of the British upper classes. Their movie is nominally critical of its hero—a handsome, smug star student actor (Robert Woolley)—but the strongest thing that comes through is a rather naive worship of Oxford style and class. It takes a while to realize that the hero and his friends—student actors putting on a production of *The Duchess of Malfi*—aren't nearly as clever or interesting as they imagine themselves to be. Yet Diana Katis, who plays the self-possessed young actress the hero tries to conquer, may be a real find: She has strength and unconventional beauty. **86**

★**SAY AMEN, SOMEBODY**—(1hr. 40m., '83) A thrilling documentary about black gospel singers directed by George T. Nierenberg. These performers give so much of themselves that they seem enraptured, even transfigured, before our eyes. The framework for the movie is a tribute, at the Antioch Baptist Church in St. Louis, for Willie Mae Ford Smith, who has been singing and teaching gospel music for 60 years. After her various protégés sing, Willie Mae Ford Smith stands up in front of the congregation and sings "Canaan," moving back and forth in front of the congregation without the aid of the aluminum walker she normally requires, and the other singers' exaltations become equal to hers. It's a great moment. And Nierenberg has some wonderful interviews with Thomas A. Dorsey, the former blues accompanist and band leader who became the founder of modern gospel music and its greatest composer. When Dorsey, now 83, conducts choral groups with his huge hands, which he whirs around like threshers, he radiates a fierce pleasure in the redemptive powers of music. These people made something out of nothing, and they've kept their traditions alive. G. **73**

SOPHIE'S CHOICE—(2hrs. 37m., '82) In Alan J. Pakula's earnest adaptation of William Styron's novel, Meryl Streep is utterly glorious as Sophie Zawitowska, the heartbreaking Polish Catholic beauty who, having survived Auschwitz, has washed ashore in Brooklyn in 1947. Streep, perhaps the first actress since the young Ingrid Bergman to make desolation ravishing, is a woman restored to life, struggling bravely with English, longing to take part in everything American, yet burdened with more grief and guilt than she can easily unload. As Sophie's demon lover Nathan, an unstable, intellectual Brooklyn Jew, Kevin Kline works up contrary moods in a meaninglessly intense, completely external style, and Peter MacNicol is embarrassing in an unplayable role—Stingo the virginal novelist-in-training (Styron's winsome view of himself), who grows up as a man the summer he experiences the suffering of Sophie and Nathan. Pakula directs in a glumly lyrical style. The movie is all verbal rhetoric, spelled by flashbacks from Sophie's time in Poland and at Auschwitz—revelations that are heart-wrenching but that fail to complicate our loving view of her. The result is an undramatic, morally simple movie—a genteel view of the Holocaust. R. **14, 58, 88, 97, 208, 210, 211, 232, 305, 307, 403, 414, 420, 436, 511, 513, 533, 535, 549, 550, 554, 555, 562, 625, 653, 658, 666, 700, 702, 703, 745, 747, 789, 818, 828, 848, 857, 860, 867**

STARSTRUCK—(1hr. 35m., '82) Jackie (Jo Kennedy), *a lively punkette with a mop of wild red hair,* careens all over modern Sydney, trying to make it as a rock singer any way she can. At the same time, her fourteen-year-old entrepreneur-manager, Angus (Ross O'Donovan), who is also her cousin, wheels and deals while dressed in his school uniform of knee pants and rumpled socks. The two *determined, re*sourceful kids, who want to put on a show and raise money to save the family pub, might be Mickey Rooney and Judy Garland in Day-Glo hair. Directed by Gillian Armstrong, *Starstruck* is sweet, innocent, silly, jumpy, and fun. If you go not expecting much, you'll have a very pleasant time. **14**

TEN TO MIDNIGHT—(1hr. 41m., '83) Two detectives learn that the very murderer they pursue is after one's daughter. Dir. J. Lee Thompson, with Charles Bronson, Lisa Eilbacher. R. **32**

TENDER MERCIES—(*1hr. 33m., '83) You may feel* that you've got dust in your mouth while watching this first American film directed by the Australian Bruce Beresford. It's set on the featureless, sunbaked Texas plains and consists of one dry, inexpressive scene after another. Robert Duvall stars as Mac Sledge, a once-great country-and-western *singer whose life* has gone to hell. Mac is taken in by a young widow (Tess Harper) who lives out there in the middle of nowhere, and he marries her. With his sunken eyes and a wispy little beard that serves only to outline the skull beneath the skin, Duvall is convincingly worn. *He makes Mac remote and stony, an anguished* man who has lost the impulse to entertain people or even to cheer himself up. The movie is flinty, and almost priggish in the way it congratulates Mac for not wanting to get back into show-business, with its corruptions of success and money. But a movie has to be a *little outgoing to make contact* with the audience. Duvall's performance is paralyzed by integrity; so is *Tender Mercies.* With Betty Buckley as Mac's ex-wife, an unhappy big star; and Ellen Barkin as their lost daughter. Written by Horton Foote. PG. **16, 24, 44, 57, 92, 109, 413, 523, 705, 708, 756, 795, 857**

★**TOOTSIE**—(1hr. 56m., '82) A triumph. Dustin Hoffman plays Michael Dorsey, an intractable and largely unemployable New York actor who wins a major role on a soap opera by dressing as an actress named Dorothy Michaels. He then *becomes* Dorothy —or rather, you see Michael's personality refashioned by Dorothy's. At last his infuriating habit of setting everybody straight has an outlet: He/she tells off the male-chauvinist-pig director (Dabney Coleman); firms up the lines of the script; evades the embraces of the vain old fraud (George Gaynes) whose tongue-thrusting kisses have been the terror of actresses for years. While Dorothy is becoming best friends with the show's gorgeous, vulnerable leading lady (Jessica Lange), Michael, agonizing under his dress, is falling in love with her. The imposture grows wilder, more complex, and more heart-wrenching by the minute. This satirical farce, based on a story by Larry Gelbart and Don McGuire, written by Gelbart and Murray Schisgal (with uncredited assists from Elaine May, Barry Levinson, and everyone else but Nancy Reagan), and directed by Sydney Pollack, has more to say about sex roles and attitudes than most of our more serious films. With Teri Garr, Bill Murray, Charles Durning, and memorably, Sydney Pollack himself as Michael's agent. PG. **9, 24, 72, 85, 115, 234, 300, 402, 412, 500, 521, 529, 541, 550, 559, 567, 602, 617, 625, 632, 635, 649, 707, 717, 732, 745, 774, 778, 782, 793, 795, 807, 830, 863, 873, 878**

★**VERDICT, THE**—(2hrs. 8m., '82) Paul Newman soaks himself in Boston-Irish sadness, and playwright David Mamet and director Sidney Lumet come up with piercing and satisfying details of the boozing, derelict life in this story of a down-and-out Boston attorney (Newman), *who redeems himself* by representing two poor clients in a negligence suit against a powerful hospital. Mamet writes sharp, nasty lawyer's talk, but he has involved us in an essentially religious drama: The spirit of the law has died in the attorney, and he sues for his personal redemption. *Don't let this deter you:* The movie is tense, complicated in a fulfilling way, and beautifully acted. James Mason is a natty, big-time legal scoundrel, Charlotte Rampling a shady lady with a hurt mouth who becomes Newman's lover, and Jack Warden the affectionate old dog who stays in Newman's corner. *Lumet directs quietly for a change,* and with a new brownish, sepulchral look that makes the Boston interiors look like Budapest before the war. R. **32, 76, 211, 232, 416, 503, 513, 535, 547, 549, 555, 645, 666, 711, 758, 818, 825, 829, 840, 848, 874, 880**

WAITING FOR GAVRILOV—(1hr. 20m., '83) In Russian, Eng. subtitles. A comedy concerning a woman whose husband-to-be fails to show up for the wedding. Dir. Pyotr *Todorovsky, with Ludmila* Gurchenko, Sergei Shakurov. **90**

WARLORDS OF THE 21ST CENTURY—(1hr. 35m., '83) In the future, two societies battle over the last remaining supply of oil in the world. Dir. Harley Cokliss, with Michael Beck, Annie McEnroe. PG. **37, 115, 201, 203, 306, 411, 417, 453, 571, 705, 714, 811**

YEAR OF LIVING DANGEROUSLY, THE—(1hr. 55m., '83) Mel Gibson sets his virile jaw and then smiles engagingly as Guy Hamilton, a young, untested Australian journalist assigned to Jakarta in 1965 (the year of the military coup). He becomes the protégé of Billy Kwan (Linda Hunt), a Chinese-Australian dwarf who serves as cameraman for the Australians, and he begins an affair with swank Gillian Bryant (Sigourney Weaver), who works in the British Embassy. Meanwhile, in the movie's impossibly shadowy background, left and right slug it out for power. Directed by Peter Weir and written by David Williamson (from a novel by the Australian writer C.J. Koch), the movie is promising but almost completely unfocused. The filmmakers shift from the love affair to politics, to the fate of Billy, a philosophical-voyeur type who makes notes on everyone's character, from there to the moral dignity of a Communist who works with Guy, and so on. They never succeed in pulling together the background and the foreground, the politics and the romance. Shot in Manila. PG. **16, 70, 92**

Revivals

ALICE DOESN'T LIVE HERE ANYMORE—(1hr. 53m., '75) A small-town Texas widow struggles to make a new life and care for her young son. A rough-textured feminist version of an old movie subject, with a fabulous performance by Ellen Burstyn. Dir. Martin Scorsese. **96**

ALIEN—(1hr. 57m., '79) A trumped-up monster movie *set in outer space, with all the latest "shock" tech*niques and a deafening soundtrack. Sigourney Weaver is beautiful and takes all the movie's clichés *very* seriously. Dir. Ridley Scott. **39**

ALPHAVILLE—(1hr. 40m., '65) In French, Eng. subtitles. Strange, jangling science fiction—a private eye leaves Earth for a futuristic society where people are run by a giant computer and emotion is treason. A good but familiar idea, not well enough executed. With Eddie Constantine, Anna Karina and Akim Tamiroff. Dir. Jean-Luc Godard. **95**

BLAZING SADDLES—(1hr. 34m., '74) Mel Brooks's very funny take-off on the Western genre has a few lapses but a lot of laughs, with Cleavon Little as the black sheriff of a town beset by railroad land-grabbers, Gene Wilder as the Waco Kid, Madeline Kahn as the Teutonic Titwillow, and a host of others including Harvey Korman and Dom DeLuise. **39**

BREATHLESS—(1hr. 29m., '61) In French, Eng. subtitles. Jean-Luc Godard's astonishing first feature with Jean-Paul Belmondo as the amoral hoodlum/stud and the late Jean Seberg as his faithless American girlfriend. Godard transformed American B-movie cliches into poetic lyricism, and American and French movies resounded with the shock of his innovations throughout the sixties. **95**

BUS STOP—(1hr. 36m., '56) A fast, rowdy comedy about an exuberant cowboy and the saloon singer he sets his sights on. With Marilyn Monroe, Don Murray, Arthur O'Connell, Betty Field and Robert Bray. Dir. Joshua Logan. **10**

CITY LIGHTS—(1hr., 21m., '31) There are two movies that make you laugh uproariously till the final moments, then leave you in tears. *The Baker's Wife* is *one, and this is the other. Chaplin plays his best* tramp role here, as the pal of a millionaire who befriends him when drunk and disowns him when sober. **39**

CLOCKWORK ORANGE, A—(1hr. 45m., '71) Stanley Kubrick at his splashiest, most superficially aggressive, and effect-ridden worst, with neither the verbal values of the Burgess novel nor the human values inherent in the story captured and created on screen. Sensation seekers may derive some simplistic satisfactions; others are likely to lament the waste, the *waste,* the WASTE. Starring Malcolm McDowell. **96**

DAYS OF HEAVEN—(1hr. 31m., '78) An oddly unerotic triangle drama set in Texas in 1915, this movie is extraordinarily handsome but perversely uninvolving. With Sam Shepard, Richard Gere, Brooke Adams and Linda Manz. Dir. Terrence Malick. **39**

DIAL M FOR MURDER—(1hr. 45m., '54) Alfred Hitchcock's classic murder mystery, the most stylish example of 3-D to date. With Ray Milland and Grace Kelly. PG. **39**

DISCREET CHARM OF THE BOURGEOISIE, THE—(1hr. 42m., '72) A masterpiece from Buñuel's glorious old age about bourgeois swine—suave adulterers and dealers—*whose repeated attempts to sit* down and eat dinner are interrupted by bizarre dreams and interruptions. Subversively funny. With marvelous performances by Fernando Rey, Stephane Audran and others. **13**

DUELLISTS, THE—(1hr. 41m., '78) A handsomely mounted period drama based on Joseph Conrad's "The Duel." Two officers in Napoleon's army engage in a series of duels. The whole thing totters on the edge of absurdity, but it's stylishly done. With Harvey Keitel and Keith Carradine. Dir. Ridley Scott. **39**

GONE WITH THE WIND—(3hrs. 40m., '39) Atlanta burns, Scarlett vows she'll never be hungry again, the fellow with the large ears carries her upstairs, and everybody eats it up. Still an enjoyable middlebrow orgy, and a monument to the kind of film that will never be made again. Dir. Victor Fleming. **96**

HARDER THEY COME, THE—(1hr. 38m., '73) In Jamaican argot, Eng. subtitles. The violent tale of a young innocent who, seeking his fortune, ends up as a renegade murderer. Terrific reggae music. With Jimmy Cliff. Dir. Perry Henzell. **96**

GIANT—(3hrs. 20m., '56) A sprawling Texas-family *saga, a fairly good but not great example of commer*cial film making. The legendary James Dean appeared in only three films, and this is one of them. With Rock Hudson and Elizabeth Taylor. Dir. George Stevens. **7**

LAWRENCE OF ARABIA—(3hrs. 45m., '62) Still the best spectacle movie ever made. Peter O'Toole, golden hair flying in the breeze, dons white robes and becomes "El Arens," English uniter of the Arabs during World War I. Much heroism, moral anguish, masochism, sadism, and murky politics. Magnificent desert photography. With Omar Sharif, Alec Guinness and Jack Hawkins. Dir. David Lean. **39**

MACBETH (1948)—(1hr. 45m.) Orson Welles directed and stars in this strange version of Shakespeare's play, and the action takes place on old Western sets. With Jeanette Nolan, Dan O'Herlihy, Edgar Barrier and Roddy McDowall. **39**

MAN FOR ALL SEASONS, A—(2hrs., '66) Everything seems to click in this film of Sir Thomas More's fight for freedom of conscience. Robert Bolt's screenplay is a gem, Fred Zinneman's colorful and dramatic direction is the triumph of a lifetime, and the acting is unusually distinguished. With Paul Scofield, Wendy Hiller, Leo McKern, Robert Shaw, Orson Welles and Susannah York. **89**

MODERN TIMES—(1hr. 29m., '36) Chaplin vs. the Machine Age. In this almost perfect satire, Charlie loses the battle against automation, but wins the very young and enchanting Paulette Goddard. **39**

MURDER AHOY—(1hr. 33m., '64) The plot is flimsy, but Dame Margaret Rutherford, as Agatha Christie's Miss Marple, is a joy to watch. Lionel Jeffries stands out among the supporting actors. Dir. George Pollack. **10**

MY FAIR LADY—(3hrs., '64) The spectacularly successful musical, expensively mounted, and also stuffed. No one could be better than Rex Harrison, who is, however, a bit past it. Audrey Hepburn, more a clothes peg than a clothes horse, opens her mouth and a bird named Marni Nixon flies out. Cecil Beaton, Lerner and Loewe, marvelous authentic English supporting cast, and all that. Dir. George Cukor. **89**

NEW YORK, NEW YORK—(2hrs. 43m., '77) A recut, expanded version of Martin Scorsese's musical about a white be-bop player (Robert De Niro) and a big-band singer (Liza Minnelli). **13**

RASHOMON—(1hr. 30m., '51) In Japanese, Eng. subtitles. A pinnacle of Japanese filmmaking and the first film to bring awareness of that country's cinema to America, about a violent crime as seen through the eyes of various witnesses. With Toshiro Mifune and Bachiko Kyo. Dir. Akira Kurosawa. **96**

TAXI DRIVER—(1hr. 54m., '76) A maladjusted loner, driving a New York taxicab through the night, turns into an assassin. Written by Paul Schrader and directed by Martin Scorsese, *Taxi Driver* is probably the most convincing nightmare vision of New York ever put on film. Harvey Keitel is brilliant as a pimp, and Jodie Foster holds her own as a baby hooker. **96**

TIN DRUM, THE—(2hrs. 22m., '80) In German, Eng. subtitles. An anguished fable of modern European dislocation—social collapse, family brutality, the rise of Nazism—told through the prism of a little boy's experience. The boy is so repelled by the bestiality around him that he decides, at the age of three, to stop growing. Many of the strongest scenes express simple disgust at the ordinary crudities of lower-middle-class life. The movie shakes us, but its anger and disgust seem aimed at the wrong targets. Adapted from the Günter Grass novel. Dir. Volker Schlöndorff. **95**

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Broadway

Previews and Openings

Monday, April 18

THE CAINE MUTINY COURT-MARTIAL—John Rubinstein, Michael Moriarty, and William Atherton in a revival of Herman Wouk's 1954 drama, directed by Arthur Sherman. Previews: Tues.-Fri. at 8, Sat. & Wed. at 2, Sun. at 3, $21-$24. After opening: all performances $27 except. Sat. at 8, which will be $30. Previews now prior to a 5/5 opening. **Circle in the Square,** 50th St. W. of Bdway (581-1346). 2 hrs., 10 min. All major credit cards.

DANCE A LITTLE CLOSER—Len Cariou, Liz Robertson, George Rose in a musical with book, lyrics and direction by Alan Jay Lerner, and music by Charles Strouse, based on Robert Sherwood's 1936 play, *Idiot's Delight,* now set in the Austrian Tyrol on the brink of WW III. Previews now prior to a 5/11 opening. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $29-$35; Wed. at 2, $24-$30. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 15 min. All major credit cards.

TEANECK TANZI: The Venus Flytrap—Claire Luckham's play about the battle of the sexes which takes place entirely in a wrestling ring; directed by Chris Bond. Deborah Harry and Caitlin Clarke alternate in the title role; with Clarence Felder, Zora Rasmussen, Scott Renderer, Tom Waites. Previews now prior to a 4/20 opening. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$27.50; Fri. & Sat. at 8, $22-$30; Wed. at 2, $18.50-$25. **Nederlander,** 208 W. 41st (921-8000). 2 hrs., 15 min. All major credit cards.

Wednesday, April 20

SHOW BOAT—Donald O'Connor stars in the Houston Grand Opera production of the Jerome Kern/Oscar Hammerstein II musical classic, based on Edna Ferber's novel; directed by Michael Kahn; featuring Lonette McKee, Ron Raines, Sheryl Woods, Karla Burns, Paul Keith, Avril Gentles, Paige O'Hara, and Bruce Hubbard. Previews start 4/20 prior to a 4/24 opening. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $21-$35; Wed. at 2, $16-$25. **Uris,** 51st St. W. of Bdway (586-6510). 2 hrs., 50 min. All major credit cards.

Thursday, April 21

TOTAL ABANDON—Richard Dreyfuss stars in Larry Atlas's play, set in a mid-Western courtroom, about a young man abandoned by his wife and left with his child; directed by Jack Hofsiss. With John Heard, George Martin, and Clifton James. Previews start 4/21 prior to a 4/28 opening. Mon.-Thurs. at 8, Sat. at 2, $20-$30; Fri. & Sat. at 8, $25-$32.50; Wed. at 2, $17.50-$27.50. **Booth,** 222 W. 45th (239-6200). 2 hrs., 10 min. All major credit cards.

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Elizabeth Ashley, Maryann Plunkett, and Geraldine Page, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Sat. at 8, $26.50-$32.50; Wed. at 2, $20-$26; Sat. at 2, $22.50-$28.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs. 10 min. Major credit cards. ●

ALL'S WELL THAT ENDS WELL—A 16-week engagement of the Royal Shakespeare Company's triumphant production of the comedy, set by director Trevor Nunn in the glamorous Belle Epoque; Philip Franks, Harriet Walter, and Margaret Tyzack head the cast. Mon.-Sat. at 7:30, $30-$40; Wed. at 2, $25-$35; Sat. at 2, $30-$40. From 4/19, Tues.-Sat. at 7:30, $30-$40; Wed , Sat., & Sun. at 2, $25-$35. **Martin Beck,** 302 W. 45th (246-6363). 3 hrs., 20 min. All major credit cards.

AMADEUS—David Dukes, John Pankow, and Suzanne Lederer in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$37.50; Fri. & Sat. at 8, $26.50-$40; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 35 min. All major credit cards. ● ●

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Matthew Broderick, Elizabeth Franz, Peter Michael Goetz, Mandy Ingber, Zeljko Ivanek, Jodi Thelen, and Joyce Van Patten. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Mon.-Thurs. at 8, Sat. at 2, $20-$30; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$25. **Alvin,** 250 W. 52nd St. (757-8646). 2 hrs. All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, $27.50-$45; Sat. at 2, $25-40; Wed. at 2, $25-$35. **Winter Garden,** 1634 Bdway (239-6222). 2 hrs., 35 min. All major credit cards.

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Sat. at 2, Sun. at 3, Tues.-Thurs. at 8, $30-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $25-$35. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, $30-$45; Sat. at 2, $27.50-$42.50; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 10 min. Major credit cards. ●

EVITA—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Scott Holmes and David Cryer. Nancy Opel stars at matinees. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$42.50; Fri. & Sat. at 8, $20-$45; Wed. at 2, $14.50-$35. **Broadway,** Broadway at 53rd (239-6200). 2 hrs., 20 mins. Major credit cards. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Lisa Brown, Lee Roy Reams, and Jessica James in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $25-$42.50; Fri. & Sat. at 8, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. Major credit cards. ● ●

FOXFIRE—Hume Cronyn, Jessica Tandy, and Keith Carradine in a new play by Susan Cooper and Mr. Cronyn based on the Doubleday Foxfire books about an Appalachian mountain couple and their son, a country music star who comes home to think out his problems; directed by David Trainer; original music by Jonathan Holtzman; with Katherine Cortez, Trey Wilson, and James Greene. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Ethel Barrymore,** 243 W. 47th (239-6200). 2 hrs., 10 min. All major credit cards.

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast, now led by David Cassidy, is lovable from top to bottom. Wed.-Sat. at 8:15; Wed. & Sat. at 2; Sun. at 3 & 6:30; $27.50-$38. **Royale,** 242 W. 45th (239-6200). 1 hr., 45 min. Credit cards. ●

K2—Jeffrey DeMunn and Jay Patterson in Patrick Meyers's play, an interesting piece of theater which takes place at 27,000 feet above sea level, about an unsuccessful assault on a mountain. The acting is first-rate under Terry Schreiber's resourceful direction. Mon.-Thurs. at 8, Sat. at 2, $17.50-$27.50; Fri. & Sat. at 8, $20-$30; Wed. at 2, $15-$25. **Brooks Atkinson,** 256 W. 47th St. (245-3430). 2 hrs. Credit cards.

MERLIN—Doug Henning and Chita Rivera in a musical with book by Richard Levinson and William Link, music by Elmer Bernstein, lyrics by Don Black; directed by Ivan Reitman. With Rebecca Wright, Nathan Lane, Gregory Mitchell, and Michelle Nicastro. Wed.-Sat. at 8, Sat. at 2, Sun. at 2 & 6:30; $30-$40; Wed. at 2, $25-$35. **Mark Hellinger,** 51st & Bdway (757-7064). 2 hrs., 20 mins. Credit cards.

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music & lyrics from nine shows by George and Ira Gershwin), staged and choreographed by Thommie Walsh and Tommy Tune. Previews now prior to a 5/1 opening. All balcony seats $10 during previews. Mon.-Sat. at 8, $25-$45; Sat. at 2, $23-$40; Wed. at 2, $20-$35. **St. James,** 246 W. 44th St. (398-0280). 2 hrs. All major credit cards.

'NIGHT, MOTHER—Marsha Norman's drama, starring Anne Pitoniak and Kathy Bates, about a mother's valiant effort to save her daughter's life after she says "I'm gonna kill myself!" The play is honest, uncompromising, lucid, penetrating, well-written, dramatic, and unmanipulatively moving. There is devastating psychological accuracy and nothing seems contrived. Directed by Tom Moore. Mon.-Thurs. at 8, Sat. at 2, $20-$27.50; Fri. & Sat. at 8, $22-$29; Wed. at 2, $16-$25. **Golden Theater,** 252 W. 45th (239-6200). All major credit cards.

NINE—Raul Julia stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Liliane Montevecchi, Maureen McGovern, Taina Elg, and Anita Morris. Mon.-Thurs. at 8, $32.50-$40; Fri. & Sat. at 8, $35-$45; Wed. at 2, $25-$35; Sat. at 2, $25-$40. **46th St. Theater,** (221-1211). 2 hrs., 45 min. All major credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $22-$38. **Edison,** 240 W. 47th (757-7164). 2 hrs. Credit cards. ● ●

ON YOUR TOES—Natalia Makarova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine, with addditional choreography by Peter Martins. Featured are George S. Irving, Dina Merrill, Lara Teeter, George de la Pena, Starr Danias (who takes Makarova's place on Saturday matinees), and Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 10 min. Credit cards.

PORGY AND BESS—Revival of the George Gershwin opera founded on the play by Dorothy and DuBose Heyward; directed by Jack O'Brien. The show has a cast of 90 and the title roles will be alternated by three different couples. Settle for the marvelous Gershwin music and the stirring spectacle of Jack O'Brien's sound direction, Douglas W. Schmidt's imposing scenery, Nancy Pott's pleasing costumes, and Gilbert Helmsley Jr.'s magnificent lighting,featuring conceivably the best stage storm ever. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $18-$30. Wed. at 2, $15-$25. **Radio City Music Hall,** 50th

St. & 6th Ave. (757-3100). 2 hrs., 30 min. All major credit cards.

PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by Jim Wann, with Tom Chapin, John Foley, Mark Hardwick, Margaret LaMee, Deborah Monk, and John Schimmel. Mon., Wed., Thurs., and Sun. at 8 and Sat. and Sun. at 2, $25.50-$27.50; Fri. and Sat. at 8, $27.50-$29.50. **Princess,** 200 W. 48th (586-3903). All Major credit cards. ●

SLAB BOYS—Kevin Bacon, Sean Penn, Mark Moses, and Jackie Earle Haley in the Scottish playwright John Byrne's autobiographical comedy about three men who grind and mix powdered paints in a carpet factory; directed by Robert Allan Ackerman. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3. $22.50-$27.50; Fri. & Sat. at 8, $25-$30; Wed. at 2, $20-$25. **Playhouse,** 359 W. 48th (586-7670). 2 hrs., 10 min. Credit cards.

CLOSED

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Widows and Children First,* all by and with Harvey Fierstein, and with Robert Sevra. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. An amusing as well as moving trio of plays about the homosexual world. **Little Theater,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards.

A VIEW FROM THE BRIDGE—Tony Lo Bianco stars in a revival of Arthur Miller's 1955 play about an Italian family in Red Hook, Brooklyn; featuring Rose Gregorio, Saundra Santiago, and James Hayden; directed by Arvin Brown. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $18-$28. **Ambassador,** 215 W. 49th St. (239-6200). 2 hrs., 10 min. All major credit cards.

WHODUNNIT—Frank Gorshin, Hermione Baddeley, Barbara Baxley, Ronald Drake, John Glover, and Fred Gwynne in Anthony *(Sleuth)* Shaffer's murder mystery, set in the 30s, and involving a country house, a crooked lawyer, a retired naval officer, a she-dragon, a flapper, her fiance, and an archeologist, and a butler; directed by Michael Kahn. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $19.50-$27.50; Wed. at 2, $16.50 to $25; Fri. & Sat. at 8, $22.50-$30. **Biltmore,** 261 W. 47th St. (582-5340). 2 hrs., 10 min. All major credit cards.

YOU CAN'T TAKE IT WITH YOU—Elizabeth Wilson, Jason Robards, James Coco, and Colleen Dewhurst in a revival of the Moss Hart/George S. Kaufman comedy; directed by Ellis Rabb; featuring Maureen Anderman, Rosetta Le Noire, Meg Mundy, Richard Wood, Carol Androsky, and Bill McCutcheon. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $17.50-$27.50. **Plymouth,** 236 W. 45th (239-6200). 2 hrs., 30 min. All major credit cards.

Off Broadway

BECOMING MEMORIES—Arthur Giron's play with music, directed by Dennis Rosa, about the courtships, marriages, and lives of three generations of five American families. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7; $15; thru 5/1. **South St. Theater,** 424 W. 42nd (279-4200).

BURIED INSIDE EXTRA—Sandy Dennis, Vincent Gardenia, Dixie Carter, Hal Holbrook, and William Converse-Roberts in Thomas Babe's comedy about a daily newspaper whose lobster-shift staffers are victimized by a trickster's scheme; directed by Joseph Papp. (This one's going to travel to London's Royal Court Theatre later as part of the exchange program.) Thru 5/29. **Public/Martinson Hall,** 425 Lafayette St. (598-7150).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men; directed by Tommy Tune, who has developed into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $17.50-$22.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782). ●

THE DINING ROOM—A. R. Gurney's comedy stars Mark Arnott, Margo Skinner, Cara Duff-MacCormick, Rex Robbins, Michael Ayr, directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7, $14-$18. A Playwrights Horizons production. **Astor Place Theater,** 434 Lafayette St. (254-4370). ●

DOUBLE BILL—Brian Friel's *Winners* and George Bernard Shaw's *How He Lied to Her Husband,* starring Bernie McInerney, Jeanne Ruskin, Kate Burton, and Michael Butler; directed by Nye Herron, Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $16-$20. **Susan Bloch Theater,** 307 W. 26th (242-7800).

DUET FOR ONE—Eva Marie Saint and Milton Selzer star in Tom Kempinski's play about a concert violinist whose career is dramatically interrupted; directed by Jeffrey Hayden. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$22; thru 6/12. Roundabout Theater's **Stage One,** 333 W. 23rd (242-7800).

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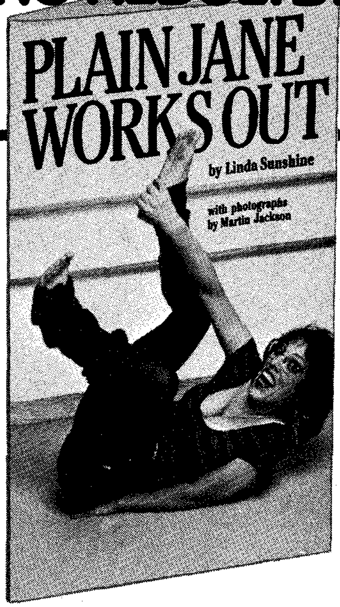

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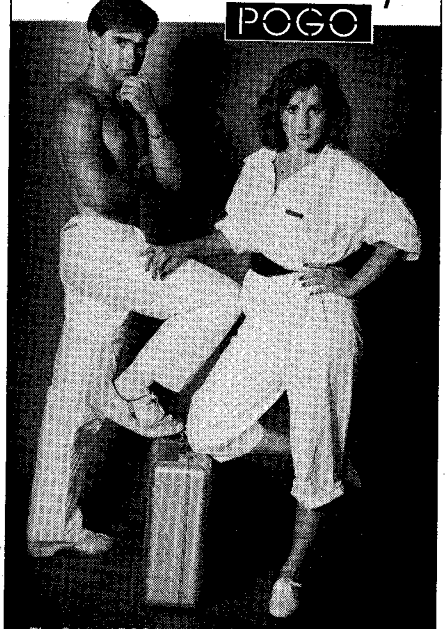

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THEATER

EXTREMITIES—William Mastrosimone's play, starring Karen Allen, about rape and revenge; directed by Robert Allan Ackerman. With James Russo, Priscilla Lopez, and Deborah Hedwall. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $16. **Westside Arts Theater,** 407 W. 43rd (541-8394).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $13-$17. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

GREATER TUNA—Joe Sears and Jaston Williams star in a new comedy about Texas's third smallest town, written by Williams, Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; $16-$18. **Circle in the Square** (downtown), 159 Bleecker St. (254-6330).

GODIVA WAS NO LADY—Musical written and directed by Virgius Engerman concerns the lady's unique way of inducing her husband to help the villagers of Coventry get the vote. With Brenda Vicary in the title role. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $7, $10. **Carter Theater,** 250 W. 43rd (391-1880).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Fri. at 8, $18-$22.50; Sat. at 7 & 10, Sun. at 3 & 7:30; $20-$25. **Orpheum,** 126 Second Ave. (239-6200).

THE MIDDLE AGES—A. R. Gurney, Jr.'s new play, dealing with the Wasp mentality, which takes place over a 20-year span at a private club; directed by David Trainer. With Jack Gilpin, Andre Gregory, Ann McDonough, and Jo Henderson. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$20. **St. Peter's Church,** 619 Lexington Ave. (486-1666).

THE OTHER SIDE OF THE SWAMP—Royce Ryton's two-character (David Schmitt and Alexander Wilson) gay love story with an unlikely beginning and a happy ending (now you don't have to worry); directed by Lawrence Hardy. Tues.-Fri. at 8, Sat. at 7, & 10, Sun. at 3 & 7; $14-$16. **Actors Playhouse,** 100 7th Ave. So. (691-6226).

POPPIE NONGENA—Thuli Dumakude stars in Elsa Joubert's story about a woman's daily struggle against black oppression, with an all-South African cast, is a most straightforward, moving, and exhilarating tribute to human decency, gallantry, and the ability to endure with dignity in a hailstorm of stupid injustice. Mon.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $19.50-$22.50. **Fairbanks Theater,** 432 W. 42nd (239-4321).

QUARTERMAINE'S TERMS—Simon Gray's wonderfully restrained, irreverently humane, wryly tender play about the worst but most amiable teacher (Remak Ramsay) at a seedy but undaunted school of English for foreigners in Cambridge. With Dana Ivey, Anthony Heald, John Cunningham, Caroline Lagerfelt, Roy Poole; directed by Kenneth Frankel. Tues.-Sat. at 8, mat. at 2, Sun. at 3 & 7:30. **Playhouse 91,** 316 E. 91st (831-2000).

THE RITZ—Holly Woodlawn and Casey Donovan star in a revival of Terrence McNally's comedy, set in a man's bathhouse, where an innocent garbage collector is hiding to escape from a gangster; directed by Michael Bavar. With Taylor Reed, Michael Greer, Joey Faye, Dolores Wilson, and Peter Radnon. Wed.-Mon. at 7:30, Sun. at 3. $15 for all performances from 4/18-30; from 5/1, $16-$24. **Xenon,** 124 W. 43rd (221-2690).

ROSETTI'S APOLOGETICS—Musical comedy/drama by Leonard Melfi (who also plays the title role) about a group of New Yorkers on the road to the top of their dreams; directed by Crystal Field (who also plays Rosetti's true love); with George Bartenieff, Carmen Mathis, and Alex Bartenieff. Thurs.-Sun. at 8; $4; thru 5/8. **Theatre for the New City,** 162 Second Ave. (254-1109).

ROYAL BOB—Richard Stockton's comedy/drama, set in Peoria in the mid-19th century, based on the lecturer/agnostic Robert Ingersoll; directed by Ronald Rosten. Wed.-Sat. at 8, Sun. at 3; $7, $8; thru 4/23. **Chernuchin Theater,** 314 W. 54th (279-4200).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Mary Louise Wilson stars in Christopher Durang's satirical comedy, directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $18. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts,** 407 W. 43rd (541-8394). ●

SNOOPY—The Peanuts gang in a musical with a score by Larry Grossman and Hal Hackady. Jason Graae and Lorna Luft co-star. Thurs.-Sun. at 8, Sat. at 2, Sun. at 3; $16-$20; thru 5/1. **Lamb's Theater,** 130 W. 44th (997-1780).

SUS—British playwright Barrie Keeffe's play that records the interrogation of a suspect for an event which will completely change his life; directed by Geoffrey Sherman; with Terry Alexander, John Curless, and David Leary. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $9-$11. **Hudson Guild,** 441 W. 26th (760-9810).

TOP GIRLS—Caryl Churchill's demanding and rewarding play, which had a sold-out run with the London Royal Court Theatre cast, has resumed performances with an American cast: Sara Botsford, Donna Bullock, Kathryn Grody, Lise Hilboldt, Linda Hunt, Valerie Mahaffey, and Freda Foh Shen. **Public/Newman Theater,** 425 Lafayette St. (598-7150).

TRUE WEST—Sam Shepard's play, directed by Gary Sinise, starring John Malkovich (who gives an overwhelming performance), about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 5 & 8; $16-$20. **Cherry Lane Theater,** 38 Commerce St. (989-2020).

WAITING FOR LEFTY—A revival of Clifford Odets's drama, together with *Till the Day I Die.* Wed.-Sun. at 8, Sat. at 2, Sun. at 3; $17-$19. **Nat Horne Theater,** 440 W. 42nd (279-4200).

Theater Companies

THE ACTING COMPANY—In repertory: Shakespeare's *Pericles,* Moliere's *Tartuffe,* and Beckett's *Play* and *Other Plays.* Call theater for specific information. **American Place Theater,** 111 W. 46th (564-3510).

AMAS REPERTORY—*Opening Night,* a backstage musical by Corliss Taylor-Dunn and Sandra Reaves-Phillips; directed by William Michael Maher. Thurs.-Sat. at 7:30, Sun. at 3; $8; 4/21-5/15. 1 E. 104th (369-8000).

AMERICAN FOLK THEATER—Eugene O'Neill's *Anna Christie;* 4/20, 21 at 8; 4/23 at 10 p.m.; 4/24 at 3. In repertory with Clifford Mason's *Captain at Cricket;* 4/19, 22 at 8; 4/23, 24 at 7; $8. **Richard Allen Center,** 36 W. 62nd (799-9190).

AMERICAN JEWISH THEATER—Isaiah Sheffer's *The Rise of David Levinsky,* which deals with the Americanization of the immigrant from the late 1880s to the early 1900s; with music by Bobby Paul; directed by Sue Lawless; featuring Larry Keith and Marilyn Sokol. Wed., Thurs. & Sat. at 8, Sun. at 2 & 7; $9; thru 4/24. **92nd St. Y,** 1395 Lexington Ave. (427-6000).

COCTEAU REPERTORY—Friedrich von Schiller's classic, *Don Carlos,* takes place in 16th-century Spain, where the Crown Prince conspires against his father and the Inquisition. Thurs.-Sat. at 8, Sun. at 3; $8.50. **Bowery Lane Theater,** (677-0060).

CSC REP—*Wild Oats, Balloon, Ghost Sonata, Faust,* Parts 1 & 2; Buechner's *Danton's Death;* Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 2 & 7; $5-$12; thru April. **CSC Theater,** 136 E. 13th St. (677-4210).

EQUITY LIBRARY THEATER—*The Changeling,* a 17th Century Gothic thriller of Jacobean revenge, by Thomas Middleton and William Rowley. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 5/1. 310 Riverside Drive (663-2028).

JEWISH REPERTORY THEATER—*Taking Steam* by Kenneth Klonsky and Brian Shein, about a group of cronies who get together in a decaying health club in contemporary Toronto; directed by Edward M. Cohen. Wed., Thurs., & Sat. at 8, Sun. at 2 & 7 (Tues. 4/19 & 26 at 8); $7, $8; thru 5/1. 344 E. 14th St. (674-7200).

LA MAMA E.T.C.—*Hot Lunch Apostles,* a new production of the Talking Band by poet-playwright Sidney Goldfarb, set in the year 1993, about a seedy group of traveling performers. Tues.-Sun. at 8:30, Sun. at 3; thru 4/24. Then: 4/21-24 at 10 p.m., Jackie Curtis and Helen Hanft, as Frances Farmer and her mother, in Nick Markovich's *I Died Yesterday.* 4/28-5/1, 5/5-8, 5/12-15, play starts at 9 p.m.; $16. 74A E. 4th St. (475-7710).

LATIN AMERICAN THEATRE—*Viña,* a trilogy of one-acters, by Chilean author Sergio Vodanovic, about the false values of a decaying society, and the ruthlessness and materialism of today's life styles; directed by Victor Acosta. Fri. & Sat. at 8, Sun. at 6; $7; thru 5/8. **El Portón,** 508 W. 53rd (362-9747).

MANHATTAN ENSEMBLE—*Peer Gynt,* Fri. & Sat. at 7 and Sun. at 2, in repertory with Strindberg's *Miss Julie,* playing Thurs. & Sun. at 8; $8; from 4/23-5/15. **Open Gate,** 401 E. 29th (245-3903).

MANHATTAN PUNCH LINE—Trevor Griffiths's play, *The Comedians,* takes a serious look at the nature of stand-up comedy; directed by Munson Hicks. Thurs.-Sat. at 8, Sat. at 2, Sun. at 3; $8. 410 W. 42nd (279-4200).

MANHATTAN THEATER CLUB—Downstage: Vaughn McBride's *Elba,* comedy-drama about a couple of elderly people who escape from a nursing home and break into their old home; directed by Tom Bullard. With Audra Lindley and James Whitmore. Tues.-Sun. at 8, mats. Sat. & Sun. at 2:30; $16-$22; thru 5/1. 321 E. 73rd (472-0600).

NEGRO ENSEMBLE COMPANY—Three one-act plays: Ali Wadud's *Tigus,* Douglas Turner Ward's *The Redeemer,* and Julie Jensen's *Nightline;* all directed by Mr. Ward; thru 5/1. **Theater Four,** 424 W. 55th St. (246-8545).

NUESTRO TEATRO—*El Matrimonio a Traves de los Siglos,* works by Lope de Rueda, Cervantes, and De La Cruz; directed by Pablo Villamar. Fri. & Sat. at 8, Sun. at 3; thru 5/8. **St. John's In the Village,** 224 Waverly Pl. (861-6804).

PAN-ASIAN REPERTORY THEATRE—Shakespeare's *A Midsummer Night's Dream,* set in the early years of China's Chou Dynasty, predominantly in English with passages of Mandarin Chinese; Wed.-Sat. at 7:30, Sat. & Sun. at 3; $8; thru 5/1. directed by Tisa Chang. **28th St. Playhouse,** 120 W. 28th (255-7293).

THE THEATRE COMPANY—*The Tragedy of Doctor Faustus,* Christopher Marlowe's story of Man's struggle with the Devil; from 4/21. In repertory, beginning 4/22, with Moliere's *Misanthrope;* and from 4/23, Shakespeare's *Measure for Measure.* The season runs, Thurs.-Sun.; $6; 4/21-5/15. For specifics call theater. Theater 22, 54 W. 22nd (279-9321).

YOUNG PLAYWRIGHTS FESTIVAL—Seven plays and staged readings by authors aged 10 to 18, with casts including Blanche Baker, Christopher Durang, Brendan Murphy, Novella Nelson, and Edward Power. Phone theater for details; thru 5/1. **Circle Repertory,** 99 Seventh Ave. (924-7100).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AN AMERICAN WOMAN'S MYTHOLOGY—Olga Regouliche's *Calamity Jane,* in repertory with a double bill, Howard O'Brien's *Split Rock* and *Mrs. Edna Double Wirth,* by Jim Milbourne and Myra Bayne. 4/15-5/15; $10. Call theater for specifics. **Wonderhorse,** 83 E. 4th St. (869-3981).

AS YOU LIKE IT—The Shakespeare play, directed by Barbara Vann, with music by David Hollister. Wed.-Sat. at 8; $5-$7; 4/20-5/21. **Medicine Show,** 6 W. 18th St. (255-4991).

CHICAGO CITY LIMITS—An improvisational group, with material that changes every few months (same cast). Wed. & Thurs. at 8:30; $7.50. Fri. & Sat. at 8:30 & 11; $10. **Theater,** 351 E. 74th (772-8707).

CONFETTI AND ITALIAN ICE—Vito Gentile's play about what all Italians do best: have big weddings; directed by Ron Comenzo; with Regina David, Victor Argo, Andrea Stulman, Andy Yavelow, Julie Lloyd, and Peter Manzione. **No Smoking Playhouse,** 354 W. 45th (279-5198).

DEAD FATHERS CLUB—Theater piece, part musical comedy, part drama, performed by five little girls and 15 adults, with music by Jim Farmer, written and directed by Gina Wendkos. Wed.-Sun. at 8; $8; 4/20-5/1. **Performing Garage,** 33 Wooster St. (966-3651).

DELICATE CHOICES—Susan Charlotte's play about a woman's career disrupted by an unexpected pregnancy; directed by Michael LaValley. Tues.-Sat. at 8, Sun. at 2; from 4/19. **Terrace Theater,** 23 W. 73rd, 16th floor (582-4240).

DOUBLE BILL—Clay Goss's *Our Sides* and *Ornette,* directed by Susan Watson. Thurs.-Sat. at 7:30, Sun. at 4; $6; thru 5/1. **18th St. Playhouse,** 145 W. 18th St. (638-0365).

DOUBLE BILL—Alicia Rambert's *Caribbean Caper* and *Elevator Story,* mainly about two bored housewives on vacation in the islands. Wed.-Sun. at 8; thru 4/30. **Church of the Good Shepherd,** 152 W. 66th (988-9200).

FIRST AMENDMENT COMEDY AND IMPROV SHOWS—Made from audience suggestions. Thurs. at 8:30, Fri. & Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

FOUR LANES TO JERSEY—Roma Greth's play about a trip across the country by two pipe line welders living their version of the American dream; directed by Jude Schanzer. With James Farkas, Roma Friedman, K. C. Kelly, and Helen Zelon. Thurs.-Sat. at 8, Sun. at 3 (4/25 at 7:30); $5; thru 5/8. **Marquee Theater,** 2nd floor, 189 Second Ave. (673-6341).

FREEDOM AIN'T NO BOWL OF CHERRIES—All-new political musical comedy by Joan Harvey and John Amato. Thurs.-Sat. at 8; $5. **Truck and Warehouse Theater,** 79 E. 4th (254-5060).

A HELL OF A MESS—Eugene Ionesco's comedy takes an off-beat look at the effects of sudden good fortune on a ridiculously average young man; directed by Joann Green. Sun.-Wed. at 8; $6. **78th St. Theater,** 236 W. 78th (595-0850).

IN TIBER MELTING—Carole Braverman's play about a woman in her early thirties, alone for the first time after an unhappy marriage; directed by Robert

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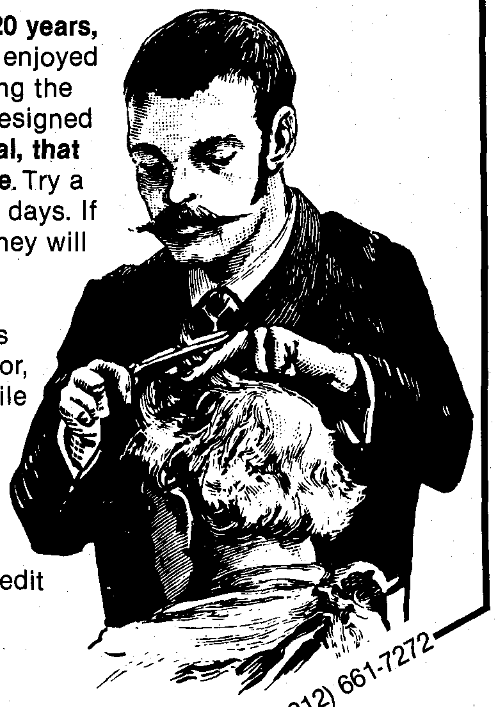

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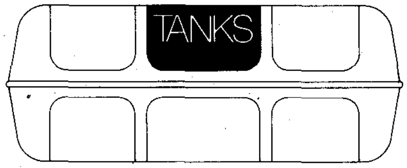

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THEATER

Landau. Thurs.-Sat. at 8, Sun. at 3 & 7:30; $4; thru 5/1. **West End Theater,** 302 W. 91st (929-3567).

JULIUS CAESAR—A new production of Shakespeare's tragedy. Tues.-Sat. at 8, Sun. at 3; $7; 4/26-5/19. **William Redfield Theater,** 354 W. 45th (582-7862).

THE KING TRILOGY—Three full-length plays by Alexander Francis Horn, directed by Sharon Gans, dealing with the assassination of political figures of the 60s. *Adam King* plays Tues. & Fri. at 8; *The Magician,* Wed. & Sat. at 8, and *I,* Thurs. at 8 and Sun. at 3. **Westbeth Theater,** 151 Bank St. (691-2272).

LIFE IS A DREAM—John Carroll's modern retelling of Calderon de la Barca's comedy. 4/21-23, 28-30 at 8; $5. **Barney Building,** 26-36 Stuyvesant St. (598-7077).

THE MISANTHROPE—Moliere's comedy/drama in a modern adaptation, directed by Walt Witcover. Fri. & Sat. at 8, Sun. at 3; thru 5/1. **St. Peter's Performing Arts Center,** 346 W. 20th (989-7274).

OFF THE WALL—(*Or, Did I Put My Foot in Your Mouth?*) Musical comedy revue, political satire and improvisation. Wed. & Sun. at 7:30, $3; 4th Wall Repertory. **Truck & Warehouse,** 79 E. 4th (254-5060).

PRE PARADISE, SORRY NOW—Rainer Werner Fassbinder's play about the Moor Murderers, Ian Brady and Myra Hindley, "exposing the society which allows their existence." Directed by Ken Stirbl, with an eight-member ensemble which creates more than 90 roles. Thurs.-Mon. at 8:30; 4/21-5/15. **The Cubiculo,** 414 W. 51st (686-7733).

SHERLOCK HOLMES EMBATTLES COUNT DRACULA—Fred Fondren's fantasy. Thurs.-Sat. at 8; Sun. at 2; $6; thru 5/1. **Prometheus Theater,** 239 E. 5th St. (477-8689).

SHE STOOPS TO CONQUER—or *The Mistakes of a Night,* Oliver Goldsmith's 18th-century comedy of a girl forced to disguise herself as a barmaid to win the heart of a shy youth; directed by Casey Kizziah. Thurs.-Sat. at 8, Sun. at 3; $6; thru 5/8. **Alvina Krause Theater,** 306 W. 38th (564-3293).

6 RMS RIV VU—Revival of the Bob Randall comedy, directed by Masakatsu Wajima. Wed.-Sat. at 8; FREE; thru 4/30. **Main Theater,** 115 E. 15th (reservations required—475-8676 or 757-6300).

SODOM AND GOMORRAH—A. R. Bell's comedy/drama with a biblical theme; directed by Steven Baker. Thurs.-Sun. at 8; $4. **Dramatic Personae,** 25 E. 4th St. (468-8285).

SOUTH OF AMERICAN BUSINESS—Chris Hauty's comedy of entrepreneurship set in Mexico. Directed by Dan Ziegler. Wed.-Sun. at 8; $5; thru 5/1. **New Vic Theater,** 219 Second Ave. (674-9414).

STRAY DOG STORY—Robert Chesley's fairy tale for adults; directed by Nicholas Deutsch. Thurs., Fri., & Sun. at 8:30, Sat. at 7 & 10; $6, $7. **Shandol Theater,** 137 W. 22nd (243-9504).

THREE BY BRECHT—*The Informer, The Jewish Wife,* and *The Chalk Cross;* directed by Marion Brasch. 4/23, 29, 30, 5/7, 14, 15, 20, 21 at 7:30; $5. **Eastside Center,** 931 First Ave. (486-1431).

THE ULYSSES COMPLEX—*And the Penelope Not So Simple Either,* a drama by Herman Miller about a theatrical pair who have a history together of love and anger. Wed.-Sat. at 8; $5; thru 4/23. **Sargent Theater,** 314 W. 54th (531-3044).

THE VENTRILOQUIST—Musical by Ed Garson and Steve Otfinoski, directed by Will Lieberson, about a ventriloquist trying to make it in the Borscht circuit in the 30s. Tues.-Sat. at 8, Sun. at 3; $8; thru 5/1. **Quaigh Theater,** 108 W. 43rd (221-9088).

VIEUX CARRÉ—Tennessee Williams's autobiographical memory play about the eccentric residents of a run-down boarding house in 1938 New Orleans; directed by Stephen Zuckerman. Wed.-Sat. at 8, Sun. at 3 & 7:30; $8; thru 4/24. **WPA Theater,** 138 Fifth Ave. (691-2274).

WE WON'T PAY! WE WON'T PAY!—Dario Fo's comedy about two working-class families who decide to fight inflation with civil disobedience; directed by Ronny Davis. In Spanish. Fri. & Sat. at 8, Sun. at 5; $5; thru 5/18. **Teatro 4,** 175 E. 104th (534-4994).

WIN/LOSE/DRAW—A trio of plays, *Little Miss Fresno, Final Placement,* and *Chocolate Cake,* written by Ara Watson or Mary Gallagher or both. Christine Estabrook and Lynn Milgrim head the cast. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

THE WOULD-BE GENTLEMAN—Moliere's comedy about a man who will go to any extreme to become a Gentleman; directed by Susan Sternkopf. Thurs.-Sat. at 8, Sun. at 3; $8; thru 4/24. **Nameless Theater,** 122 W. 22nd (242-9768).

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ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

ADELE ALSOP—Large scale Utah and New England landscapes, thru 5/7. Findlay, 41 E. 57th (486-7660). Mon.-Sat. 10-5.

RALPH BACERRA—Ceramic wall paintings, thru 5/14. Portnoy, 56 W. 57th (757-0461).

JOHN BELLANY—Mythic expressionistic images, thru 5/7. Esman, 29 W. 57th (421-9490).

HYMAN BLOOM—Still lifes inspired by amphoras, thru 4/28. Dintenfass, 50 W. 57th (581-2268).

JANET L. BOHMAN—Sculptured linen paintings, thru 4/23. Viridian, 52 W. 57th (245-2882).

JAMES COIGNARD—Delicate, cryptic oils on paper, canvas, acrylic, etchings, thru 4/23. Rosenberg, 20 W. 57th (757-2700). Mon.-Sat. 10-5.

YRJO EDELMANN—Trompe l'oeil scattered, ripped, taped papers, thru 4/23. Heidenberg, 50 W. 57th (586-3808).

LISA FONSSAGRIVES-PENN—Bronzes, thru 5/3. Marlborough, 40 W. 57th (541-4900).

R.C. GORMAN/CHUCK HENNINGSEN—Drawings, lithos, sculpture with Navajo themes/Photos. Thru 5/15. Mack, 50 W. 57th (582-3606).

SUSAN HEIDEMAN—Lush oils of tropical settings, thru 4/30. Haber Theodore, 29 W. 57th (752-3338).

JENE HIGHSTEIN—Works in bronze, wood, and clay, thru 4/30. Oscarsson Hood, 41 W. 57th (750-8640).

WILLIAM S. HORTON—America in paint, 4/19-5/7. Hammer, 33 W. 57th (644-4400). Mon.-Fri. 9:30-5:30, Sat. 10-5.

VALERIE JAUDON—Textural color abstractions, thru 4/30. Janis, 110 W. 57th (586-0110).

PAUL KLEE—Paintings, gouaches, and drawings, thru 4/30. del Re, 41 E. 57th (688-1843).

ALFRED KUBIN—Symbolic, dream imagery drawings and paintings with a predilection for the macabre, thru 5/7. Galerie St. Etienne, 24 W. 57th (245-6734).

ALFRED LESLIE—Female models at the beach, self-portrait, the artist's children, thru 4/28. Frumkin, 50 W. 57th (757-6655).

TOMAR LEVINE—Ritualistic still lifes in oil and egg tempera, thru 4/30. Tatistcheff, 38 E. 57th (888-1599).

ALEXANDER LIBERMAN/MICHAEL STEINER—New collage paintings and abstract sculpture/Paintings on paper, done in Tuscany. Thru 4/30. Emmerich, 41 E. 57th (752-0124).

KARL MANN—Collages using drapery, brushes, pipes, 4/19-5/14. Arras, 29 W. 57th (421-1177).

CAROL MOTHNER/STANLEY WULC—Flower and fruit still lifes/Still life photos in the manner of the old masters. 4/19-5/28. Witkin, 41 E. 57th (355-1461).

JAN MULLER—Selected paintings, thru 4/30. Gruenebaum, 38 E. 57th (838-8245).

GUNNAR NORRMAN—Nature and still life in fifty drypoints, thru 4/30. Fitch-Febvrel, 5 E. 57th (688-8522).

ANNETTE OKO—Recent paintings, 4/19-5/14. Zarre, 41 E. 57th (752-0498).

STEPHEN PACE—Deer Isle, Maine in an abstract expressionist vein, thru 4/28. Sachs, 29 W. 57th (421-8686).

JACKSON POLLOCK—Abstractions by this master abstract expressionist, thru 4/27. Parsons, 24 W. 57th (247-7480).

LEO RABKIN—Color saturated abstract watercolors and recent boxes, thru 5/12. Pearl, 38 E. 57th (838-6310).

OSVALDO ROMBERG—Landscape motifs, thru 4/30. Galleri Bellman, 41 E. 57th (486-7944).

MARK ROTHKO—Colorfields from 1949 to 1970, thru 4/30. Pace, 32 E. 57th (421-3292).

JAN SAWKA—"Conversation: An Installation"/Day, Hudson, Lewis. Thru 4/28. Deutsch, 20 W. 57th (765-4722).

HARRIET SHORR—Glass, fabric, flowers in large still lifes, thru 4/27. Fischbach, 29 W. 57th (759-2345).

ADAM SIMON—Large expressionistic acrylics on paper, thru 4/23. Touchstone, 29 W. 57th (826-6111).

PAT STEIR—The Tree/The dance theater project for The Hague by Koolhaas. Thru 5/7. Protetch, 37 W. 57th (838-7436).

ROBERT TERRY/NANCY WISSEMANN-WIDRIG—Expressionist cityscapes in vibrating color/Realist landscapes from unusual points of view. Thru 5/4. de Nagy, 29 W. 57th (421-3780).

MARTY ZELT—Mixed-media abstract constructions, thru 4/30. Markel, 50 W. 57th (581-1909).

Madison Avenue and Vicinity

GEORG BASELITZ—A retrospective, 1962 to 1982, thru 5/7. Fourcade, 36 E. 75th (535-3980).

RICHARD ESTES—Realist urban landscapes, thru 5/5. Stone, 48 E. 86th (988-6870).

JOHN GABLE—Watercolors, 4/19-5/14. Payson-Weisberg, 822 Madison (249-1666).

JEDD GARET—Figures, still lifes, abstractions, thru 4/23. Miller, 724 Fifth (246-1625).

RENE GENIS—The Greek Islands and still lifes, thru 5/7. Findlay, 984 Madison (249-2909).

WILLIAM GROPPER—Paintings, political cartoons, drawings from the 20's through the 40's, thru 4/23. ACA, 21 E. 67th (628-2440).

RENATO GUTTUSO—Twenty figurative expressionist paintings and twenty works on paper, thru 5/15. Acquavella, 18 E. 79th (734-6300).

JOHN HELIKER—Paintings and drawings, 4/20-5/14. Kraushaar, 724 Fifth (307-5730).

HANS HINTERREITER/JOSEF STAUB—Richly colored canvases from the 30's and the present/Stainless steel sculpture of loops, knots. Thru 5/28. Ericson, 23 E. 74th (737-6155).

JACQUES KAPLAN/CYNTHIA VILLET—Photos/Collages. 4/21-5/21. Kouros, 831 Madison (879-5454).

TSCHANG-YEUL KIM—Trompe l'oeil canvases of glistening waterdrops, thru 5/7. Staempfli, 47 E. 77th (535-1919).

ERNST LUDWIG KIRCHNER—Paintings, works on paper by this major Die Brucke artist, thru 4/30. Borgenicht, 724 Fifth (247-2111).

WENDY KNOX-LEET—Pastel wall sculptures, thru 4/30. Arman, 817 Madison (570-2700).

BARBARA LEKBERG—Steel and bronze figures in motion, thru 5/3. Sculpture Center, 167 E. 69th (879-0430).

DOUGLAS MAZONOWICZ—Transcripts of rock art from Eastern Spain, thru 5/15. Prehistoric Art, 220 Fifth (689-7518). Mon.-Fri. 10-4.

MIRO—Aquatint etchings from the 60's and early 70's, 4/19-5/21. Rolly-Michaux, 943 Madison (535-1460).

PAUL RESIKA—Massachusetts and Mexico, thru 5/14. Graham, 1014 Madison (535-5767).

YOSSI ROSENSTEIN—Moses in new paintings, thru 4/30. Aberbach, 988 Madison (988-1100).

AARON SHIKLER—Realist studies in small scale, thru 4/30. Davis & Langdale, 746 Madison (861-2811).

STANLEY SPENCER (1891-1959)—Visionary scenes of a "village in heaven," 4/19-5/28. CDS, 13 E. 75th (772-9555). Mon.-Sat. 10-6.

CY TWOMBLY—Paintings, thru 5/27. Mazoh, 13 E. 76th (737-2203).

JOHN WALKER—Recent abstractions, thru 4/21. Knoedler, 19 E. 70th (794-0550).

JACK ZAJAC—Easter goat sculpture, thru 4/23. Forum, 1018 Madison (772-7666).

SoHo

STEPHEN ANTONAKOS—New neon works, thru 5/28. Bonnier, 420 W. Broadway (334-8414).

ARAKAWA—"Atmospheric Resemblances," recent paintings and drawings, thru 4/23. Feldman, 31 Mercer (226-3232).

ELISE ASHER—Mythic panoramas, "outscapes," thru 4/30. Ingber, 460 W. Broadway (674-0101).

FRANCES BARTH—Geometric and organic shapes on colorfields, thru 4/23. Caldwell, 383 W. Broadway (966-6500).

ERICA BOGIN/BRIAN GALLAGAN—Collages/Box constructions. Thru 4/21. Eno, 101 Wooster (226-5342).

FRANCESCO CLEMENTE—Recent works/Large figurative oils. Thru 4/30. Sperone Westwater, 142 Greene (431-3685)/Boone, 420 W. Broadway (966-2114).

FRANCOIS CLOUTIER—Dancers backstage, in class, thru 5/6. Dyansen, 122 Spring (226-3384).

JEAN COCTEAU—Drawings, pastels, jewelry designs, thru 5/1. Jack, 138 Prince (966-4235).

CYNTHIA COSTELLO—Dancing figures in imaginary landscapes, thru 5/4. Prince Street, 121 Wooster (226-9402).

CONSTANCE GARROW DIAMOND—Large charcoal, chalk, conte crayon, and collage drawings on paper, thru 4/24. Central Hall, 386 W. Broadway (226-9215).

JAN DIBBETS/JULIAN SCHNABEL—Color photos, watercolor, pencil on paper mounted on board/Twenty recent paintings. Thru 4/23. Castelli, 420 W. Broadway and 142 Greene (431-5160).

TINA FEINGOLD—Figures interacting indoors and out, thru 5/4. Bowery, 121 Wooster (226-9543).

DIANE FITZGERALD—Abstract drawings using oil stick, pencil, 4/23-5/12. Eno, 101 Wooster (226-5342).

STEVE GIANAKOS—New drawings and paintings, 4/19-5/11. Gladstone, 152 Wooster (505-8690).

PAT GOLDSTEIN/CYNTHIA MAILMAN—Abstract silk screens inspired by highways/Vistas and daylight on the desert. Thru 5/11. Soho 20, 469 Broome (226-4167).

SHALOM GOREWITZ/MARK SWARTZ—Videotapes/Recent paintings and drawings. Thru 5/7. Semaphore, 462 W. Broadway (228-7990).

JAKE GROSSBERG/EDWARD MENEELEY/CHRISTOPHER RAUSCHENBERG—Cast bronze and steel sculpture/Colorist abstractions/Still moments in black and white photos. Thru 4/30. Marino, 489 Broome (431-7888).

BRYAN HUNT—Recent sculpture, thru 5/14. BlumHelman, 112 Greene (245-2888), and 20 W. 57th.

ELIZABETH BROWNING JACKSON—Drawings, thru 4/24. Central Falls, 478 W. Broadway (475-3333).

ANN MARGETSON/SANDRA ORLOVSKY—Ink and chalk modern myths/Nature in cloth. Thru 5/5. Ward-Nasse, 178 Prince (925-6951).

JOHN MCEWEN—Large scale steel sculpture with figurative elements, thru 4/23. 49th Parallel, 420 W. Broadway (925-8349).

ELIZABETH MURRAY—Recent paintings, thru 4/30. Cooper, 155 Wooster (674-0766).

RICK PATRICK/DAVID STOREY—Paintings by both. Thru 4/30. Concord, 451 Broome (925-2994).

ROBERT STACKHOUSE—Watercolors, drawings, *sculpture attuned to landscape, thru 5/7. Hutchinson,* 138 Greene (966-3066).

JACK TWORKOV—Painterly geometry in "Alternatives," "Indian Red" and works on paper, thru 5/11. Hoffman, 429 W. Broadway (966-6676).

LESLIE WEINER—Painted wall reliefs using still lifes as puns/Three one-person presentations. Thru 4/23. OK Harris, 383 W. Broadway (431-3600).

MARK WILENSKY—Black ink on paper, 4/19-5/8. Pindar, 127 Greene (533-4881).

Other

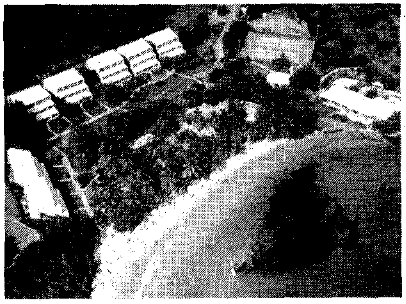
FRANCESCA ALEXANDER (1837-1917)—Delicate, refined pen and ink drawings of Roadside Songs of Tuscany, thru 4/30. Alan, 1568 Second (744-4070).

JAMES BROWN—Large scale drawings, thru 4/30. Nature Morte, 204 E. 10th (420-9544). Thurs.-Sun. 12-6:30.

MARK DI SUVERO—Large sculpture including "swinging beds," thru 5/7. Oil & Steel, 157 Chambers (964-1567).

HELY LIMA—Recent figurative constructions of New York City, 4/19-5/15. Zoma, 327 Columbus (595-0500).

RICARDO REGAZZONI/FRANK YOUNG—Columns/Sculptural abstractions using wax and oils. Thru 4/30. Protetch McNeil, 214 Lafayette (226-8957).



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ART

ELFI SCHUSELKA—Thick impasto textural abstractions, thru 4/30. Condeso/Lawler, 119 W. 25th (741-2377).

ALAN SINGER—Iconic nature abstractions, thru 5/7. Gallery 120, 120 Lafayette (925-4954).

JEANETTE PASIN SLOAN—Large bold still lifes, thru 5/7. Einstein, 243 E. 82nd (628-8782).

GROUP SHOWS

57th Street

KENNEDY—40 W. 57th (541-9600). "The American Tradition of Realism: Paintings and Sculpture of the 20th Century," thru 5/7.

MARLBOROUGH—40 W. 57th (541-4900). Mon.-Fri. 10-5:30, Sat. 10-5. Paintings and sculpture by Contemporary British artists, thru 5/3.

Madison Avenue and Vicinity

AAA—663 Fifth (755-4211). Major American printmakers Bellows, Hassam, Kent, Wood, Soyer, thru 4/30.

BOOKS & CO.—939 Madison (737-1450). Stone lithos by five comic artists, thru 4/30.

CHINA INSTITUTE—125 E. 65th (744-8181). Bamboo carvings of China with a focus on the Ming and Qing periods, thru 5/31.

COLNAGHI—26 E. 80th (772-2266). 15th and 16th century Netherlandish paintings, thru 5/14/18th century French drawings, 4/20-5/26. Mon.-Fri. 10-6, Sat. 11-5.

DIAMOND—1014 Madison (988-3600). 20th century American works on paper, Ault, Davies, Ferren, Graves, Stella, thru 4/23.

FACADE—741 Madison (744-4997). 17th and 18th century engravings of French gardens plus recent photos of those gardens by Lennard, thru 4/30.

GRAHAM—1014 Madison (535-5767). American figure painting and portraits from Stuart to Pene du Bois, thru 5/27.

HELLER—965 Madison (988-7116). Studio glass by fourty artists, thru 4/26.

LABOETIE—9 E. 82nd (535-4865). Balla, Balthus, Braque, Gris, Kandinsky, thru 5/30.

MARBELLA—28 E. 72nd (288-7809). The New York scene by Flagg, Hallowell, Goetz, 4/19-5/14.

NOORTMAN & BROD—1020 Madison (772-3370). 18th and 19th century British paintings, thru 5/27.

PORTRAITS, INC.—985 Park (879-5560). Mon.-Sat. 10-6. British sporting art from 1750-1950, 4/27-5/13.

RONIN—605 Madison (688-0188). Mon.-Sat. 10-6. 19th century Japanese triptych prints, thru 4/30.

SALANDER-O'REILLY—22 E. 80th (879-6606). Avery, Bonnard, Degas, Vuillard from the Rose Art Museum, Brandeis University, thru 4/30.

SCHILLAY & REHS—305 E. 63rd (355-5710). Mon.-Fri. 9-5:30, Sat. 10-1. 19th and early 20th century British oils, 4/18-5/17.

SCHLESINGER-BOISANTE — 822 Madison (734-3600). Mon.-Sat. 10-6. Americans of the 30's and 40's Burkhardt, Ferren, Graves, Salemme, Tanning, Tworkov, thru 4/30.

SEAGRAM & SONS—375 Park (572-7379). Mon.-Fri. 9:30-4:30. Interiors by Adams, Artschwager, Meyerowitz, Tice, thru 5/26.

SPANIERMAN—50 E. 78th (879-7085). The 19th Century American Hudson River School, thru 4/23.

STEUBEN GLASS—Fifth at 56th (708-5480). Mon.-Sat. 9:30-5:30. 18th century diamond stipple engraving on crystal glasses, 4/22-5/14.

TERRY-ENGELL—22 E. 76th (535-9800). Oils, watercolors, and gouaches of Paris at the turn-of-the-century, thru 4/26.

WEINTRAUB—992 Madison (879-1195). Three Canadian sculptors, Caro, Richman, and Winant, thru 4/30.

Soho

ARBITRAGE—99 Spring (334-9755). Sat., Sun. 12-5. Cityscapes by Bazelon, oil pastels by Hjelle, architectural paintings by Nogano, thru 5/1.

ART AND DESIGN—152 Wooster (777-4207). Five artists including Peleg, Wolf, thru 5/15.

AZUMA—142 Greene (925-1381). Japanese samurai swords and Ukiyo-E prints, thru 4/30.

BONLOW—150 Greene (925-4482). Berlin and Cologne artists, thru 5/3.

BROMM—90 W. Broadway (732-6196). Paintings by Disler, Immendorf, Iulian, Pozzi, Young, Zimmer, thru 4/30.

BUECKER & HARPSICHORDS—465 W. Broadway (260-3480). Members of the Tanager Gallery from 1952 to 1962 including Dodd, Fine, Geist, Katz, King, thru 4/30.

CENTER FOR BOOK ARTS—15 Bleecker (460-9768). Artist made books from Britain, thru 5/27.

DRAWING CENTER—137 Greene (982-5266). Mon.-Sat. 11-6, Wed. 11-8. Great drawings from The Royal Institute of British Architects including 82 masterpieces of English, French, Italian, American, and Indian architectural drawings, 4/21-7/30.

14 SCULPTORS—164 Mercer (966-5790). Sculptor's drawings and note books by Cyprys, Fine, Grillo, Olejarz, Viney, thru 4/24.

GALERIE NAIFS ET PRIMITIFS—172 Prince (925-0918). Tues.-Sun. 12-8 p.m. Naive gardens, thru 5/15.

HELLER—71 Greene (966-5948). Wed.-Sun. 11-6. Three generations of studio art glass by the Littletons, thru 5/1.

JORDAN-VOLPE,—457W.Broadway(533-3900).The later years of Rookwood pottery, 1915 to 1950, thru 5/14.

KNOWLTON—153 Mercer (794-9700). Africano, Basquiat, Boisrond, Christo, Haring, Longo, Salle, Samaras, thru 5/7.

SOHO CENTER—114 Prince (226-1995). Chapa-Villalba, Davis, Compertz, and Lalenhzar, thru 4/30.

THORP—419 W. Broadway (431-6880). Fischl, Kiff, Lees, True, thru 5/7.

VISUAL ARTS—137 Wooster (598-0221). Paintings by Fraser, Loreto, Riley, and Wang plus sensual photos by Della Serra, 4/22-5/22.

WESTBROADWAY—431 W. Broadway (966-2520). Realist children by Glenna, naive fantasies by Viti, others, thru 5/5.

Other

AICH—842 Broadway (598-0100). Montana Indian beadwork, doeskin dresses, scuplture, thru 5/1.

ARTISTS SPACE—105 Hudson (226-3970). Five individual installations, thru 5/7.

CITY—2 Columbus Circle (974-1150). New Scottish prints, thru 5/13.

GLASSMASTERS GUILD—621 Avenue of Americas (924-2868). Stained glass by four, thru 5/17.

JUST ABOVE MIDTOWN—178-80 Franklin (966-7020). Large painted paper forms by Carreiro, galvanized steel figures by Goldhagen, calligraphic figures, thru 4/27.

JONATHAN POOLE-RICHARD WILLS—104 Franklin (334-9220). British and European sculpture, thru 5/5.

SPACED—165 W. 72nd (787-6350). Interiors of architecture from the past and the present, thru 4/30.

Photography

EDOUARD BOUBAT—Figures seen from the back, thru 5/10. French Cultural Services, 972 Fifth (570-4400). Mon.-Fri. 10-5.

PHILIP CANADY—Faces, places, and dreams using serigraphy, thru 4/30. Nikon House, 620 Fifth (586-3907).

CASTELLI—43 W. 61st (245-0673). 3-D photos by painters, sculptors, thru 5/4.

DAVID FINN—Henry Moore's "Large Two Forms," thru 4/28. Columbia University, Rotunda, Low Memorial Library, Broadway at 116th (280-5573). Mon.-Fri. 9-5.

FOTO—492 Broome (925-5612). Wed.-Sat. 1-6. Four Englishmen, King, Ray-Jones, Salway, and Walker, thru 5/28.

JOHN GOSSAGE—L.A. and Berlin, thru 4/23. Castelli, 4 E. 77th (288-3202).

JAN GROOVER—Morocco, New York City, Brooklyn and still lifes done within the year, thru 4/30. Wolf, 30 W. 57th (586-8432).

TOM HAMMANG—Retrospective: 1968 to 1983, thru 4/30. Ledel, 168 Mercer (966-7659).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1777). Tues.-Thurs. 12-8, Fri.-Sun. 12-6. Wartime Britain, landscapes, portraits by Brandt, pictorial cityscapes of London and New York, 1909-1910 by Coburn, thru 5/8/Portraits of contemporary Britons by Schwartz, thru 5/29.

PEGGY JARRELL KAPLAN—Portraits of choreographers, 4/24-5/22. Dance Theatre Workshop, 219 W. 19th (691-6500). Mon.-Fri. 10-6, Sat. 1-6.

GILLES LARRAIN—Portraits of Arman, Berensen, Castelli, Colette, thru 5/20. French Institute, 22 E. 60th (355-6100). Mon.-Thurs. 10-8, Fri. 10-5:30, Sat. 10-1:30.

NEIKRUG—224 E. 68th (288-7741). Wed.-Sat. 1-6. British photographers Brandt, Hopkins, Parr, others, thru 5/7.

PHOTOCOLLECT—740 West End Avenue (222-7381). Talbot, Carroll, Muybridge, Evans, Adams, Sudek, thru 4/30.

PRAKAPAS—19 E. 71st (737-6066). "The New Objectivity" in photography of the 20's including Renger-Patzsch, Sander, thru 6/3.

LILO RAYMOND—New photos, thru 5/20. Pfeifer, 825 Madison (737-2055).

AARON SISKIND—Urban landscapes, thru 4/30. Harder, 37 W. 57th (308-0043).

PAUL STRAND—The Stieglitz years at 291 including "Camera Work" and portraits of Hartley, Lachaise, Marin, thru 4/23. Zabriskie, 724 Fifth (307-7430).

URBAN CENTER—457 Madison (935-3960). Mon.-Sat. 10-5. The Brooklyn Bridge by seven contemporaries, 4/18-5/21.

LAURA ZITO—Sinai, thru 4/30. Overseas Press Club, 52 E. 41st (679-9650). Mon.-Fri. 7:30 a.m.-9 p.m., Sat., Sun. 9-6.

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630). Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. Czechoslovakian Glass: Seven Masters; thru 6/5. . . New Departures in British Jewelry; thru 6/5. . . **Museum II**, at International Paper Plaza, 77 W. 45th St. (397-0605). Mon.-Fri. 10-5. The Art of Wood Turning: Historical and Contemporary Perspectives; thru 5/13.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India. . . Arthur Ross Hall of Meteorites. . . Exploring The Deep Frontier: The Adventure of Man in the Sea; thru 5/15. . . Deep Ocean Photography; thru 5/15. . . New Frontier of Life; thru 5/15. . . Warhol's Animals: Species at Risk; thru 5/8. . . Victorian Natural History Bindings and Illustrations; from 4/22.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood. . . The Great East River Bridge: 1883-1983; thru 6/19. . . Painting the Chinese Dream: Chinese Art 30 Years After The Revolution; thru 5/5.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; free Tues. after 5. Designed for Theater; thru 5/1. . . Carnegie Mansion "Embellishments"; thru 5/1. . . Fabergé: Jeweler to Royalty; thru 7/10. . . Canes and Walking Sticks; 4/26-7/24.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students & seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). American Sculpture from the Permanent Collection; thru 5/8. . . Modern Masters. . . Julio González: A Retrospective; thru 5/8. . . Recent Acquisitions: Works on Paper; thru 5/15. . . *Aspects of British Art from The Solomon* R. Guggenheim Museum Collection; thru 5/8.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2; children $1; seniors suggested donation. Israel in Antiquity. . . A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870; thru 12/29. . . Frank Stella: Polish Wooden Synagogue Constructions from the 1970's; thru 5/1. . . Recent Acquisitions: 1979-1982; thru 5/15. . . The Holocaust: Sculpture by George Segal; thru 5/15.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs. . . American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver. . . André Meyer Galleries for 19th-century art. . . Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard. . . The Michael C. Rockefeller Wing: Primitive Art. . . Sculpture: New Acquisitions. . . Works of Art in Glass. . . The Celestial Pen: Islamic Calligraphy; thru 7/3. . . Installation of the Pulpit by Karl Bitter. . . The Living Room from the Francis Little House, Designed by Frank Lloyd Wright. . . La Belle Epoque; thru 9/4. . . The Ruth and Harold D. Uris Center for Education: Collaborations; thru Spring '84. . . The Vatican Collections: The Papacy and Art; thru 6/12. . . Advertising America: American Posters from the 1890's to the 1920's; thru 5/22. . . Color and Shape in American Indian Art; thru 7/3. . . Constable's England; thru 9/4. . . Working America: Industrial Imagery in American Prints, 1900-1940; thru 5/22. . . Islamic Jewelry; 4/22-7/3.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Holbein and the Court of Henry VIII; 4/21-7/30.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1982; thru '84. . . The House of Worth: The Gilded Age in New York 1860-1918; thru 9/5. . . Currier & Ives, Sail and Steam; thru 5/1. . . British New York: 1664-1783; thru 11/27. **Theater Museum,** Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). Show Stoppers: Great Moments of the American Musical; thru 9/25.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83. . . Prints from Blocks: Gauguin to Now; thru 5/15. . . Big Pictures by Contemporary Photographers; thru 6/28.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. William Cullen Bryant, The Weirs and American Impressionism; 4/24-7/31.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. The 158th Annual Exhibition; thru 4/23. . . Paintings from the Royal Academy: Two Centuries of British Art; 4/29-6/15.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; *children 75 cents. A Sampler of* American Advertising from the Bella Landauer Collection; thru 7/31. . . A Celebration: American Landscape Painting, Genre Art, and Drawing; thru 6/5. . . The Sage of Sunnyside: A Washington Irving Bicentennial Celebration 1783-1983; thru 5/1.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; *some collections to 9. FDR and the Arts: The WPA* Projects; thru 4/23. . . Seasons; thru 4/30. . . Rambler's: Literary Travels at Home and Abroad; thru Sept. **Library at Lincoln Center,** 111 Amsterdam Ave. Closed Sun. Joseph Szigeti Remembered; thru 4/22. . . At Home Abroad: Theatrical Stars of London and New York; 4/19-8/13.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future. . . Masterpieces of 20th Century Art: The Mandel Collection; thru 5/1. . . Painted Light; thru 7/3. . . The World of Japanese Theater; thru 5/15. . . The Gateway Series: Recent Sculpture by Gloria Kisch; thru 5/27.

WHITNEY MUSEUM, *Madison Ave. at 75th* (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection. . . Calder's Circus. . . 1983 Biennial Exhibition; thru 5/22. **Midtown at Philip Morris,**. 42nd at Park Ave. 20th Century Sculpture: Process and Presence; thru 5/11.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 4/20 at 1: United States and Worldwide Stamps. On view from 4/13. 4/21 at 10 & 2: The Troy Collection: United States and Possessions. On view from 4/13. 4/22 at 10: Printed and Manuscript Americana. On view from 4/15. 4/22 at 11:30 & 2:30: The Troy Collection: British Empire & Worldwide. On view from 4/13. **East,** 219 E. 67th St. (570-4141). 4/19 at 10: Furniture, Paintings, and Decorations. On view from 4/15. 4/20 at 2: Continental, English, and American Silver. On view from 4/15. 4/22 at 10 & 2: Antique and Fine Jewelry. On view from 4/16.

DOYLE—175 E. 87th St. (427-2730). 4/20 at 7: Important 19th and 20th Century American Paintings. On view from 4/16. 4/21 at 10 & 2: Important Estate Jewelry. On view from 4/16.

PHILLIPS—406 E. 79th St. (570-4830). 4/20 at 11: English and Continental Furniture and Decorations *together with Oriental Works of Art and Silver.* On view from 4/16.

SOTHEBY PARKE BERNET—York Ave. Galleries, at 72nd St. (472-3400). Mon.-Fri. 9:30-5. 4/19 at 10:15 & 2: Sotheby's Arcade Auctions: Jewelry. On view from 4/14. 4/20 at 10:15 & 2: Magnificent Jewelry. On view from 4/15. 4/20, 21 at 2; 4/22 at 10:15 & 2; 4/23 at 2: British Week at Sotheby's: Paintings, Prints, Drawings, Works of Art, Silver, Porcelain, Clocks, Furniture, Decorations, Rugs and Carpets. On view from 4/16.

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City Center, 131 W. 55th St. (246-8989)

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Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

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Concerts

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances are sold here, seven days a week, noon-7 p.m., depending on availability. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Monday, April 18

CHICAGO SYMPHONY ORCHESTRA, Sir Georg Solti conductor; Wagner's *Das Rheingold,* in a concert version. With Siegmund Nimsgern, Hermann Becht, Gabriele Schnaut, Siegfried Jerusalem, Robert Tear, Jan DeGaetani, others. Carnegie Hall at 8. Sold out.

ROBERT BLACK, pianist. World premiere of Ralph Shapey's Passacaglia for Piano; first complete New York performance of Donald Martino's Fantasies and Impromptus; Beethoven's Sonata No. 32 in c, Op. 111. Merkin Concert Hall at 8. $6.

AMERICAN BRASS QUINTET—Works by Bertali, Holborne, Jorgensen, Silverman (N.Y. premiere). Carnegie Recital Hall at 8. $6.

ARTHUR BALSAM, pianist. Works by Mozart, Haydn, Brahms, Beethoven. Manhattan School of Music, Borden Auditorium, Broadway at 122nd St. (749-2802), at 8. Free.

MANNES ORCHESTRA, Sidney Harth conductor. Music of Mozart, Rachmaninoff, Dvorak. Hunter College Assembly Hall, 69th St. east of Park Ave., at 8. Free.

MARIO RIVERA AND HIS "SALSA REFUGEES"—An evening of merengue, salsa, and jazz. Center for Inter-American Relations, 680 Park Ave. at 68th St. (249-8950), at 8. $7.

CHRISTINE MASEAR, pianist. Works by D. Scarlatti, Chopin, Rachmaninoff. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

MICHAEL MCFREDERICK, pianist. Lincoln Center Library at 4. Free.

STONY BROOK CONTEMPORARY CHAMBER PLAYERS—Works by Shapey, Martino, Wuorinen, Roseman (world premiere), Schoenberg. Symphony Space at 8. $3.

MARGARET RAKAS, flutist. Music of Bach, Roussel, Jan Bach, Enesco, Barber, Franck. CUNY Graduate Center, 3rd floor, 33 W. 42nd St. at 8. Free.

WILLIE MACK SEXTET, jazz. Bryant Park, Sixth Ave. and 40th-42nd Sts., at 12:30. Free.

IAN MITCHELL, clarinetist from Britain, with pianist Max Lifchitz, soprano Judith Otten. Ordansky, Finzi, McCabe, Birtwistle, Paer, Lifchitz, Meyerbeer. First Unitarian Church, Pierrepont St. at Monroe Pl., Brooklyn, at 8. $3.

BROOKLYN COLLEGE PERCUSSION ENSEMBLE—Whitman Hall, Brooklyn College, at 8. $3.

Tuesday, April 19

CHICAGO SYMPHONY ORCHESTRA, Sir Georg Solti conductor. Mozart's Overture to *The Magic Flute;* Bartók's Music for Strings, Percussion, and Celesta; Dvorak's Symphony No. 9, "From the New World." Carnegie Hall at 8. Sold out.

NEW YORK PHILHARMONIC, Zubin Mehta conductor; violinist Gidon Kremer. Prelude to Wagner's *Parsifal;* Debussy's *La Mer;* Brahms's Violin Concerto. Avery Fisher Hall at 7:30. $6-$22.

GROUP FOR CONTEMPORARY MUSIC, Charles Wuorinen pianist-conductor. Tooker, Amy, Wuorinen (first performance), Pleskow, Davidovsky, Gideon. 92nd Street Y at 8. $4-$7.

NEW YORK PRO ARTE CHAMBER ORCHESTRA, Raffael Adler conductor; French hornist Robert Johnson; violist Maryhelen Ewing. Works by Rossini, Haydn, Telemann, Verdi. Merkin Concert Hall at 8. $9.50.

CLAUDIO JAFFE, cellist (N.Y. recital debut). Town Hall at 6. $3.

AURORA, original-instrument Baroque ensemble, with soprano Bethany Beardslee. Bach, Handel, Telemann, Boismortier. St. Joseph's Church, Sixth Ave. and Washington Pl. (874-4922), at 8. $6.

CAPRICORN, with cellist Evalyn Steinbock, violinist Masako Yanagita. Music of Vivaldi, including a multimedia performance of *The Seasons.* St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 8. $4.

MONTAGE QUARTET—Carnegie Recital Hall at 8.

JOE HANNAN, keyboardist-composer. An evening-length composition for two pianos and organ, based on *Speer,* an opera-in-progress. DTW's Bessie Schönberg Theater, 219 W. 19th St. (924-0077), at 8. $5.

ROSA MARIA PIMENTEL, pianist. Music of Bach, Beethoven, Ginastera, Liszt. Trinity Church, Broadway at Wall St., at 12:45. Free.

BARBARA KELLER/LOIS FEINBERG, pianists. Four-hands music. Lincoln Center Library at 4. Free.

MUSIC LIVE!—Political rock and salsa with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060) at 7:30. $3.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 8. Free.

Wednesday, April 20

ORATORIO SOCIETY OF NEW YORK, Lyndon Woodside conductor; baritone James Dietsch, soprano JoAnn Pickens, mezzo-soprano Alteouise De Vaughn, tenor Stanley Cornett. Mendelssohn's *Elijah.* Carnegie Hall at 8. $5-$15.

BEVERLY HOCH, soprano/**DANIEL PHILLIPS,** violinist, with pianist Margo Garrett. Handel, Brahms, Biggs (N.Y. premiere), Bach, Martin (N.Y. premiere), Bononcini, A. Scarlatti, Ysaye, Delibes, Adam. 92nd Street Y at 8. $5, $7.

IAN MITCHELL, clarinetist from Britain, with pianist Max Lifchitz, soprano Judith Otten. Works by English composers Finzi, Jacob (U.S. premiere), McCabe (U.S. premiere), Arnold, Young, Lutyens, Lifchitz, Birtwistle. Symphony Space at 8. $3.

JOSEPH SMITH, pianist. Schumann, Bartók, Chopin, Mussorgsky. Alice Tully Hall at 8. $6-$8.

JANE BRYDEN, soprano/**CONSTANTINE CASSOLAS,** tenor, with pianist Fritz Jahoda. Vocal duets by Haydn, Schubert, Schumann. Christ Church United Methodist, Park Ave. at 60th St. (838-3036), at noon. Free.

MORDECAI SHEHORI, pianist. Works by Czerny, Beethoven, Fauré, Liszt, Ravel. Merkin Concert Hall at 8. $9.

BILGER DUO—Alto-saxophonist David Bilger, pianist Dorinne Bilger. Badings, Creston, Hartley, Cowell, Fasch, Gershwin. Carnegie Recital Hall at 8. $8.

HERB ELLIS/BARNEY KESSEL/TINY GRIMES TRIO—"Jazz Guitar Glory." N.Y.U. Loeb Student Center, 566 La Guardia Place (598-3757), at 8. $7.

WARREN CHAISSON JAZZ TRIO—Department of Cultural Affairs, 2 Columbus Circle, at 12:30. Free.

WILLIAM WOLFRAM, pianist (N.Y. debut). Town Hall at 6. $3.

WILLIE MACK SEXTET—Jazz. Port Authority Bus Terminal, north wing, Eighth Ave. and 41st St., at 4:30. Free.

CONCERTINO QUARTET—Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

JOY IN SINGING—With conductor Winifred Cecil. Lincoln Center Library at 5:30. Free.

LINDA COMPARONE, flutist/**JEFF ISRAEL,** guitarist. Giuliani, Ravel, Maza. St. Ann and the Holy Trinity, Clinton and Montague Sts. (834-8794), Brooklyn, at 12:30. $2.

BROOKLYN COLLEGE GUITAR ENSEMBLE—Whitman Hall at 12:15. Free.

Thursday, April 21

NEW YORK PHILHARMONIC, Zubin Mehta conductor; Westminster Choir, N.Y. Choral Society; soprano Jessye Norman; mezzo-soprano Florence Quivar; tenors Jon Fredric West, Robert Tear; bass John Cheek; Hans Hotter, narrator. Schoenberg's *Gurrelieder.* Avery Fisher Hall at 8. $6-$22.

ORCHESTRE DE PARIS, Daniel Barneboim conductor; Brahms's Symphony No. 3; Debussy's *La Mer;* Ravel's *Daphnis et Chloé* Suite No. 2. Carnegie Hall at 8. $10-$15.

WAVERLY CONSORT, Michael Jaffee director; Harvard-Radcliffe Collegium Musicum, New York Cornet and Sacbut Ensemble, guest instrumentalists and vocalists. "Italia Mia," music from Ferrara, Mantua, Milan. Madrigals, frottole, dances, sacred music. Alice Tully Hall at 8. $9.50, $10.50.

RICHARD RODNEY BENNETT/SUSAN BRADSHAW, duo-pianists. Works by Bax, Bennett; American premiere of the original two-piano version of Holst's *The Planets.* Merkin Concert Hall at 8. $7.50.

COLUMBIA UNIVERSITY ORCHESTRA, Howard Shanet conductor; cellist Mark Shuman, violinist Benjamin Hudson, double-bassist Donald Palma; Barnard-Columbia Chorus. American Heritage Music Festival, "Americans From Abroad"—music of Heinrich, Herbert, Lifchitz, Weill. New-York Historical Society, C.P.W. at 79th St., at 8. Free.

LEE LUVISI, pianist. Beethoven program. 92nd Street Y at 8. $7-$9.50.

RONALD COPES, violinist; New York recital debut. Music of Stravinsky, Wolpe, Laderman, Hartke, Bartók. Carnegie Recital Hall at 8. $6.

PHILIP EDELSTEIN/CHRIS ABAJIAN—Microcomputer music. PASS, 16 W. 22nd St. (989-2060), at 8:30. $4.

EARL WILD, pianist. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 4. Free.

JANE BLACKSTONE QUARTET—Jazz. Citicorp Market at 6. Free.

LAURIE SMUKLER, violinist/**AMY SMUKLER,** pianist. Brahms's Sonata No. 2 in A, Op. 100. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

HANNA LACHEAT, violinist. Lincoln Center Library at 4. Free.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, with guests oboist Maurice Bourgue, pianist Horacio Gutierrez, violinist Jaime Laredo. Zelenka's Trio Sonata in F for Oboes, Bassoon, Continuo; Beethoven's Sonata No. 2 in A for Piano and Violin, Op. 12, No. 2. Loeffler's Rhapsody "La Cornemuse"; Dvorak's Piano Quintet in A. Church of St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn, at 8. $7.

BARGEMUSIC RESIDENT MUSICIANS—Haydn's String Quartet in A, Op. 76, No. 4; Mendelssohn's String Quartet in e, Op. 44, No. 2. Bargemusic, Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $6.

MUSIC CLUB SHOWCASE—Theater and musical-comedy selections. Bronx Community College Schwendler Auditorium, University Ave. and W. 181st St., at 12:30. Free.

Friday, April 22

JUILLIARD STRING QUARTET—Schubert's *Quartettsatz* in c; Quartet in G, Op. 161; Quartet in d, "Death and the Maiden." Carnegie Hall at 8. $6, $8.

ORCHESTRE DE PARIS, Daniel Barenboim conductor; soprano Hildegard Behrens. Berlioz's *La Mort de Cleopatre, Symphonie Fantastique.* Avery Fisher Hall at 8. $17.50.

CHAMBER MUSIC SOCIETY—Alice Tully Hall at 8. $12. See 4/21 for program.

CHELSEA SYMPHONY ORCHESTRA, Nicholas Dodd *conductor; pianist* Barry Douglas. American debut of this English orchestra. Music by Britten, Dodd, Rossini, and Tchaikovsky's Piano Concerto No. 1 and Symphony No. 5. Met Museum at 8. $10.

BROOKLYN PHILHARMONIC SYMPHONY ORCHESTRA, Lukas Foss conductor; with composer-performers Ron Carter, Anthony Davis, Leroy Jenkins, Oliver Lake, Carman Moore, Paul Schoenfield; also flutist James Newton, saxophonist Sam Rivers, cellist Abdul Wadud. "Meet the Moderns" concert features six premieres. Cooper Union, Third Ave. and 7th St. (254-6300), at 8. $6.50.

DOO-WOPP AT THE GARDEN—With the Penguins, Fred Parris, the Five Satins, the Del Vikings, the Cleftones, the Duprees, the Impalas, Bobby Comstock's Rock & Roll Band. Madison Square Garden's Felt Forum at 8. $11.50, $13.50.

GOSPEL TRIBUTE TO MAHALIA JACKSON—Triumphant, a Caribbean group; choir from Brownsville Community Baptist Church, Brooklyn; Gospel Concert Choir of Norman Thomas H.S.; vocalist Irene Dortch. Pace U. Civic Center campus, Spruce St., across from City Hall (285-3637), at 8. $4; in advance, $3. Benefit, the United Negro College Fund.

THE FIRES OF LONDON, Peter Maxwell Davies *conductor; baritone Michael Rippon. Music by* Davies includes American premiere of *Le Jongleur de Notre Dame,* with juggler Jonny James, members of J.H.S. 143 band; also *Eight Songs for a Mad King.* Symphony Space at 8. $5-$12.

MANHATTAN SYMPHONY AND CHORUS, Daniel Paget conducting. Mendelssohn's *Erste Walpurgisnacht;* Handel's *Water Music,* Suite No. 2; Stravinsky's *Symphony of Psalms.* Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

ROBERT GUTHRIE, guitarist. Music of Milan, de Fuenllana, Handel, Rodriguez, Sor, Ponce, Silva. CAMI Hall, 165 W. 57th St. (757-3255), at 8. $5.

DENNIS CHINELLI, guitarist-lutenist/**JANET MARLOWE FRIEDMAN,** soprano, with flutist Betty Corpier; double-bassist Albert Laszlo. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 9. Free.

THE KINANDERS PRESENT—Tenor David Field, pianists Jane Carton, Joseph Summers. Works by Brahms, Debussy; Schubert's *Die Winterreise* (1-12). Hotel Wellington, Laurelton Room, Seventh Ave. and 55th St. (582-5740), at 7:30. Contribution.

LOWRY WYMAN, soprano/**ALDO DITULLIO, DARIUS DITULLIO,** pianists. Chopin, Fauré, Khatchaturian, Tchaikovsky. Church of the Epiphany, York Ave. at 74th St. (737-2720), at 7:30. $5.

JEANNE LEE, jazz vocalist. Carnegie Recital Hall at 8. $7.

RON KUIVALA/NICK COLLINS—Microcomputer music. PASS, 16 W. 22nd St. (989-2060), at 8:30. $4.

SHUSHA, Persian singer. Alternative Museum, 17 White St. (966-4444), at 8. $6.

METROPOLITAN SAX QUARTET—Works by Albeniz, Monk, Bozza, Hoover. Lincoln Center Library at 4. Free.

WILLIE MACK SEXTET—See 4/20.

ALBERT DAILEY, pianist. Jazz at Noon, a jam session. *Freddy's, 308 E. 49th St. (888-1633), at 12. $4.*

JUDY GORMAN-JACOBS, singer. Topical and political songs. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. $3.

BROOKLYN COLLEGE BRASS QUINTET—Brooklyn Center Whitman Hall at 5. Free.

Saturday, April 23

HOUSTON SYMPHONY ORCHESTRA, Sergiu Comissiona conductor; violinist Pinchas Zukerman. Mendelssohn's Overture to *Ruy Blas,* Violin Concerto in e, Op. 64; Rachmaninoff's Symphony No. 2. Carnegie Hall at 8. $8, $10.

MUSICA AETERNA, *conductor Frederic Waldman;* pianist Menahem Pressler. Haydn's Symphony No. 49 in f; Mozart's Piano Concerto in A, K.488, and Piano Concerto in d, K.466. $10.

JORMA HYNNINEN, baritone/**SYLVIA LINDENSTRAND,** mezzo-soprano/**RALF GOTHONI,** pianist. Scandinavian and other arias, songs, duets. Alice Tully Hall at 2:30. $5.

NEW YORK PHILHARMONIC—See 4/21.

WAVERLY CONSORT—See 4/21.

ROBERT TUMARKIN, pianist. Haydn, Chopin, Mendelssohn, Scriabin, Prokofiev. 92nd Street Y at 8. $7-$9.50.

DOO-WOPP AT THE GARDEN—See 4/22.

CLEVELAND HARPSICHORD DUO—Lucille Gruber, Janina Kurzman. Works of Bach, Soler, Couperin. Merkin Concert Hall at 8:30. $6.

BAYVIEW CONSORT—Works by Purcell, Bach, Scarlatti. Carnegie Recital Hall at 8:30. $7.

THE FIRES OF LONDON, Peter Maxwell Davies director. Music by Carter (world premiere of *Triple Duo*), Davies (U.S. premiere of *Image, Reflection, Shadow*). Symphony Space at 8. $5-$12. Preceded, at 7, by a discussion: Elliott Carter, Andrew Porter, and Mr. Davies.

SONNY ROLLINS, with Wynton Marsalis. Town Hall at 8. $12.50, $13.50.

OCCASIONAL SINGERS, Gil Robbins music director, with the Ad Hoc Chamber Players, Arthur Williams, Richard Sparks. "The Rest of the West, or there's more to the hemisphere than US." Works by Daunais, Forsyth, Halffter, Nobre, Ramírez, Santa Cruz, Villa-Lobos. St. Joseph's Church, Sixth Ave. at Washington Pl. (243-8665), at 8. $3-$7.

LYNDALL COFFIELD, pianist. Carnegie Recital Hall at 5:30.

POKER FLAT CAMERATA—Soprano Betsy Beatty, *pianist Elizabeth Bentley Beatty. With flutist John* Littlefield. Music of Bach, Vivaldi, Ravel, Roussel, Schubert, Grétry, Adam, Ibert, Donahue. Gustavus Adolphus Lutheran Church, 155 E. 22nd St., at 3. Donation.

JULIE JORDAN, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

DARIO DOMINGUES—Music of Central and South America, with elements of jazz and rock. Alternative Museum, 17 White St. (966-4444), at 8. $7.

JANET LAWSON QUINTET—Jazz. Citicorp Center Market at 8. Free.

LISA CHEN/ADAM KENT/YOUNG-HO KIM, pianists. Works by Bach, Beethoven, Chopin, Granados. Manhattan School of Music, Hubbard Recital Hall, Broadway and 122nd St. (749-2802), at 5. Free.

DAVID BEHRMAN/PAUL DEMARINIS—Mi*crocomputer music.* PASS, 16 W. 22nd St. (989-2060), at 8:30. $4.

BALALAIKA SYMPHONIC ORCHESTRA—Lincoln Center Library at 2:30. Free.

SHIRLEY VERRETT, soprano. Massenet, Brahms, spirituals. Brooklyn College Whitman Hall at 8. $8-$20.

QUEENS SYMPHONY ORCHESTRA, David Katz conductor; violinist Shlomo Mintz. Queens College Colden Center L.I.E. and Kissena Blvd., Flushing, at 8:30. $10-$12.

BRONX ARTS ENSEMBLE, with harpsichordist Louis Bagger. Fasch, Bach, Rameau, Frescobaldi, Vivaldi. Riverdale-Yonkers Ethical Culture Society, 4450 Fieldston Rd., Bronx (538-4445), at 3. $5.

BROOKLYN PHILHARMONIC—At BAM. See 4/22 for other details.

ALEXANDRE LAGOYA, guitarist. Music of Paganini, Weiss, Carcassi, Tarrega, Villa-Lobos, Albeniz, Torroba. Lehman College Center for the Performing Arts, Goulden Ave. and Bedford Park Blvd. West, Bronx (960-8833), at 8. $7, $9.

STATEN ISLAND SYMPHONY, Robert Kogan conductor; pianist Wanda Maximilien. Borodin, *Prokofiev, Stravinsky, Tchaikovsky. Susan Wagner* H.S., S.I. (390-3426), at 8. $6.

Sunday, April 24

M.I.T. SYMPHONY ORCHESTRA, David Epstein conductor; pianist Eugene List. Harbison (N.Y. premiere), Persichetti (N.Y. premiere), Stravinsky. Carnegie Hall at 8. $5-$20.

AL GENTILE'S SALUTE TO BIG BANDS—Teddy Wilson, Bob Eberle Jr., Fran Warren, the Hi Tones, Mark Gentile. *Carnegie* Hall at 2:30. $10-$15.

CHAMBER MUSIC SOCIETY—Alice Tully Hall at 5. See 4/21 for program.

HANDEL FESTIVAL ORCHESTRA, Stephen Simon conductor; Anthony Newman, organist. Hindemith, Poulenc, Vierne, Bartók. Alice Tully Hall at 8:30. $10.

GIDON KREMER, violinist, with pianist Valery Afanassiev. Shostakovich, Takahashi, Schumann, Brahms. 92nd Street Y at 3. $10-$15.

MUSIC GROUP OF LONDON (*American* debut). U.S. premieres of piano trios by McCabe, Cannon, Bridge. Also Beethoven's "Archduke" Trio. Guggenheim Museum, Fifth Ave. at 89th St., at 3. $6.

THE FIRES OF LONDON, Peter Maxwell Davies conductor. Davies's *Miss Donnithorne's Maggot,* with soprano Mary Thomas, and *Vesalii Icones,* with dancer Tom Yang. Symphony Space at 8. $5-$12.

GEORGE DALARAS, Greek singer. With vocalists Eleni Dimou, Katerina Stanisi, Michalis Dimitriadis.

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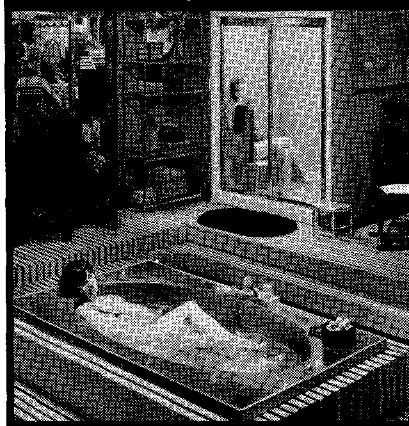

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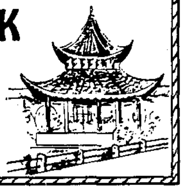

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Madison Square Garden's Felt Forum at 7. $15, $25.

MARIO FALCAO, harpist. Works by Rodriguez, Cardon, Albeniz, Philip Glass, Schaffer (premiere). Merkin Concert Hall at 8. $6.

MUSIC PROJECT—Works by Francaix, Reger, Schubert. Merkin Concert Hall at 3. $7.

HARVEY PHILLIPS, tuba. "A Program of World Premieres"—works by Bazelon, Eaton, others. Carnegie Recital Hall at 2. $6.

GARY KESSLER, guitarist. American Institute of Guitar, 204 W. 55th St. (757-3255), at 3. $3.

GRETCHEN FUSCH, flutist. Carnegie Recital Hall at 5:30.

CON BRIO ENSEMBLE (debut recital), Abba Bogin conductor. Beethoven, Ryden (world premiere), Brahms, Copland. Carnegie Recital Hall at 8:30. $6.

FREDERIC RZEWSKI, composer-pianist. His own works. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 3. $5.

SOUTH INDIAN INSTRUMENTAL MUSIC—Thanjavur Viswanathan, Tanjore Thyagarajan, Thanjavur Ranganathan, Jody Cormack. Metropolitan Museum at 3:30. $4.

ELLINGTON IS FOREVER, Kenny Burrell and other all-stars, playing Ellington and Strayhorn. Pace U. Schimmel Center, Spruce St. (285-3715), at 2:30. $8, $9.

BROOKS WILLIAMS/CHARLIE MENDOZA/BEO MORRALES—Microcomputer music. PASS, 16 W. 22nd St. (989-2060), at 8:30. $4.

SUZANNE FREMON, pianist. Mendelssohn, Schumann, Brahms, Ravel. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 3. Free.

CATHY HAMER, singer-songwriter. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $4 donation.

HARVEY DIAMOND, jazz pianist. Plexus, 516 W. 25th St. (255-1963), at 3. $5.

MARILYN REYNOLDS, violinist/**BOB FISHER,** clarinetist/**NURIT TILLES,** pianist. Beethoven, Bartók, Brahms. Interlude, at 137 Greene St. (757-6300), at 3. $5.

JEFFREY JOSEPH NUSSBAUM, trumpet/**PETER HIRSCH,** French horn/**DALE TURK,** bass trombone. 20th-century brass music by Satie, Theobald, Wolpe, Turk, Poulenc, others. Queens Muesum, N.Y.C. Bldg., Flushing Meadow, Corona Park (592-2405), at 2:30. Free with museum admission.

BARGEMUSIC RESIDENT MUSICIANS—At 1:30 and 4. See 4/21.

QUEENS SYMPHONY ORCHESTRA—At 3. $9-$11. See 4/23 for other details.

BROOKLYN COLLEGE CHORUS AND CHAMBER CHORUS—Bach program. Whitman Hall, Brooklyn Center, at 8. $3.

CONCERTS IN CHURCHES—All Souls Music Society, Walter Klauss conductor; Lucille Beer, mezzo-soprano. Bach, Fauré, Oldham, Barber, Brahms. All Souls Unitarian, Lexington Ave. at 80th St., at 8. $5. . . Composer Edna Hurst conducts singers who will perform her music. Community, 40 E. 35th St., at 3. Donation. . . Duo Geminiani, violinist Stanley Ritchie, harpsichordist Elisabeth Wright. Bach, Couperin, others. Corpus Christi, 121st St. east of Broadway, at 3. $6. . . Metro Orchestra, Marcel De Taranto conductor, with soprano Marianne Burke, Steven Reid trumpet soloist. Beethoven's Symphony No. 1; Haydn's Trumpet Concerto; also Vivaldi and Mozart. Good Shepherd Faith, 152 W. 66th St., at 8. $4. . . Bach Choir, soloists, orchestra, Frederick Grimes director, organist Nancianne Parrella. Bach's Cantata 146 and Fugue in G (Gigue), S. 577. Holy Trinity, CPW and 65th St., at 5. Offering. . . Grace Choral Society, Alexander Rom conductor. Vivaldi's *Magnificat* and folk songs of Russia's Kursk region. Old First Church, Park Slope, Brooklyn, at 4. $5. . . St. Peter's, Lexington Ave. and 54th St. At 5: Jazz Vespers, with the Bill Kirchner Nonet; offering. At 7: vocalist Terry Jackson.

Opera

MADAMA BUTTERFLY, by Puccini. Amatao Opera, 319 Bowery (228-8200). 4/22, 23 at 7:30; 4/24 at 2:30. $7.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed., Thurs. $7-$12; Fri.-Sun. $7-$12.50. 4/20-5/1: Lehar's *The Merry Widow.*

SONG OF NORWAY, by Wright and Forrest, based on life and music of Edvard Grieg. Village Light Opera Group, at Fashion Institute Theater, 227 W. 27th St. (685-9537). 4/23, 27, 29, 30 at 8; 4/24, 5/1 at 2. $10; 4/27, $8.

ROSALIE, by Romberg, the Gershwins, Wodehouse. New Amsterdam Theatre Co. in a concert version. Town Hall, 4/18 at 8. $12.50, $16.50.

EARLY AMERICAN OPERA, by British-born composers. "A Revolutionary Celebration," with the After Dinner Opera Co. Federal Hall, 26 Wall St. 4/21, 22, 28, 29 at 10:30 a.m. and 1:15 Free.

MET AUDITIONS WINNERS, in concert. Trinity Church, Broadway at Wall St., at 1. Free.

OPERA SCENES, by the Opera Department. Puccini's *La Bohème, La Rondine;* Strauss's *Ariadne auf Naxos;* Mozart's *The Magic Flute, Così fan Tutte, The Marriage of Figaro.* Manhattan School of Music, Broadway and 122nd St. (749-2802). 4/23 at 8, 4/24 at 2:30. Free.

Dance

Paul Taylor Dance Company
At the City Center

THRU MAY 1—$10-$25. 4/19, 28 at 8: *Images, Dust, Cloven Kingdom.* 4/20, 29 at 8, 4/24 at 3: *Esplanade; Lost, Found, and Lost; Le Sacre du Printemps.* 4/21, 26, 30 at 8: *Airs, House of Cards, Sunset.* 4/22 at 8, 5/1 at 3: *Diggity, Duet from Lento, Snow White, Arden Court.* 4/23, 27 at 8: *Book of Beasts, Polaris, Mercuric Tidings.*

The Feld Ballet
At the Joyce Theater

THRU MAY 22—$20. 4/19 at 8: *Anatomic Balm, Over the Pavement, Straw Hearts.* 4/20 at 8: *The Real McCoy, Three Dances, Play Bach.* 4/21 at 8: *Three Dances, Circa, Footstep of Air.* 4/22 at 8: *The Consort, Summer's Lease, Play Bach.* 4/23 at 8: *The Real McCoy, Summer's Lease, Straw Hearts.* 4/24 at 2: *Anatomic Balm, The Consort, Straw Hearts.* 4/24 at 7:30: *Three Dances, Circa, Footstep of Air.*

Other

DANCE BLACK AMERICA—Festival celebrating 300 years. 4/21, 22 at 8: Charles Moore Dance Theatre, Bucket Dance Co., Alvin Ailey Repertory Ensemble Co., Eleo Pomare, Dudley Williams, Ailey American Dance Theatre. 4/23 at 8, 4/24 at 2: Muntu Dance Co., Charles Moore, Rod Rodgers, Louis Martinez, Blondell Cummings, Phildanco, Sounds in Motion. At BAM. $15.

LES BALLETS TROCADERO DE LA KARPOVA—Classical ballets performed by a group of talented male ballerinos. 18th St. Playhouse, 145 W. 18th (929-7907). 4/18-30. Sun.-Wed. at 7:30; Fri., Sat. 11 p.m. $8.

TIMOTHY BUCKLEY AND THE COMPANY—*Out of the Blue,* an evening-length work for four dancers. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 4/18 at 8. $6.

CONTEMPORARY MYTHMAKERS—Works based on humanistic themes. Vital Arts Center, 78 Fifth Ave., near 13th St. (675-1136). 4/22, 23 at 8, 4/24 at 3 and 8. $6.

CAROL CONWAY DANCE COMPANY—Repertory works. Washington Square Church, 135 W. 4th St. (924-0077). 4/21-24 at 8. $6.

DTW SPLIT STREAM—4/21, 22 at 8, Mark Taylor. . . 4/23, 24 at 8, Douglas Nielsen. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). $6.

HUNTER COLLEGE DANCE COMPANY—Program from the repertory. Hunter College Playhouse, 68th St. east of Park, 4/21 at 4; 4/22, 23 at 8. $4.

SAEKO ICHINOHE AND COMPANY—*East and West Meet in Dance.* Asia Society, 725 Park Ave. (288-6400), 4/23 at 2:30 and 8:30. $10.

JANNETTI AND COMPANY—*Once, Just Once,* a duet, and *Dream Warrior,* both premieres; other works. Cunningham Studio, 55 Bethune St. (431-7313), 4/22 at 9; 4/23, 24 at 8. $5.

BETSY KAGAN, with Nancy Bryan, Larry McQueen, and Carlyn Tani. Open Eye, 316 E. 88th St. (924-0077). 4/19, 20 at 8. $6.

ERI MAJIMA—Solo concert; pieces by Takahashi. Japan House, 333 E. 47th St. 4/22, 23 at 8. $7.

WENDY OSSERMAN DANCE COMPANY—*I Never Saw Another Butterfly.* YM & YWHA, 54 Nagle Ave. (569-6200). 4/24 at 2. $3.

WENDY PERRON—*Child Judge/Party Crasher/Stiff Tricks,* a new work, all by her. Danspace, at St. Mark's Church, Second Ave. and 10th St. (674-8112). 4/21-24 at 8:30. $4.

PILAR RIOJA, flamenco dancer. Repertorio Español, at Gramercy Arts Theater, 138 E. 27th St. 4/20-22 at 8, 4/23 at 3 and 8, 4/24 at 3. $15.

RIVERSIDE DANCE FESTIVAL—4/20, 22 at 8, 4/23 at 2: Allnations Dance Company. . . 4/21, 23 at 8, 4/24 at 2: The Allan Tung Modern Ballet, with Robert Blankshine, guest. The Drive and 120th. $6.

PHYLLIS ROSE CO.—*Dansampler 3.* Emanu-El Midtown Y, 344 E. 14th. 4/23, 24 at 8. $6.

OTHER EVENTS

Happenings

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—Madison Square Garden, thru 6/5 (564-4400). Animals, trainers, aerial artists, clowns, the Pink Panther in person, are all part of this 113th edition. Performances at various times, and some preemptions for athletic events. $6.50-$10.50, with children's tickets less on some dates.

DATES ON SPRING'S CALENDAR include the annual WalkAmerica by the March of Dimes. 4/24 is the day for this year's walk-a-thon, in which walkers and their sponsors will help the March of Dimes programs to prevent birth defects in future generations. The walkers walk, and the sponsors pledge money for every kilometer completed. It's a 30-kilometer goal, with free refreshments. To register: 922-1460. . . An urban Garden Fair, 4/18-23, 11 a.m.-2 p.m. each day, is the nice thought of the Brooklyn Botanic Garden and Fulton St. Mall. Drop by Albee Square, DeKalb Ave. between Flatbush and Gold, and attend a workshop, ask advice, take a sick plant for a diagnosis, have a soil sample tested, and of course do some buying too. Free tours of downtown Brooklyn with gardening in mind, each day at 2:30. . . 18th-century magic is Robert Olson's subject, and he'll show and tell, at Fraunces Tavern Museum, 54 Pearl St., 4/24 at 2. Free. . . Romantic about books? There's a free teen-book fair with you in mind: the Romantic Book Lovers' Conference, 4/23 at 12:30, at the Roosevelt Hotel, Madison Ave. at 45th St. Authors and editors will hold panel discussions and answer questions, with emphasis on the young-adult reader. . . Help save New York's venerable theaters—and see Stiller and Meara, Kevin Kline, the Dreamgirls, Jason Robards, and others do their bit for the cause. It's at the Savoy, 4/24, at 8:30. $25, $50; 869-1740. . . Antique cars—their admirers are fanatical and legion. 4/24, 11-4, they—cars and fans alike—will be at Queens County Farm Museum, 73-50 Little Neck Pkwy., Floral Park, Queens, for a lawn show of the old beauties. Also, vendors with 'parts,' memorabilia, etc., and tours of the Museum. $2; children 6-12, $1.50. . . A juggling clinic? Why not—every skill has its expert. Each Wed. in Bryant Park, behind the Library off Sixth Ave., 40th-42nd Sts., Grimaldi will show us how. He's there from noon to 3. . . How about a rock-garden festival? It's at the New York Botanical Garden in the Bronx, 4/22-24: free guided tours of the three-and-a-half-acre enclave, at 11:30, 1:30, 3:30; also a sale of suitable plants, from Alpine Europe, the Rockies, and the Himalayas. 4/28, Karl Grieshaber will tell us how to plot our own rock gardens; 10-2:30; must register for this (220-8747).

SALE TIME: The annual Bank St. Fair of the Bank Street School for Children is down for 4/23, 11-4, at 610 W. 112th St. Crafts are important here, with artisans bringing pottery, weaving, etc. Also plants, foods, a flea market, books, prizes, games. Free admission. . . A juried show-sale by members of the Jackson Heights Art Club will go on 4/23-5/1, weekdays 1-7, Sat. 11-7, Sun. 11-5. Setting is a studio at 35-64 79th St. in Queens. . . Friends of the 67th St. branch of the Public Library are having a friendly books sale, 4/23-24, 11-5. At 328 E. 67th St. 4/22, 6-9, you can be a privileged pre-viewer, and help even more by buying some of the 16,000 volumes at double the marked prices. Records and tapes, too. . . Another flea market, at Temple Ahavath Sholom, 1609 Ave. R, in Brooklyn. 4/23, 7-10; 4/24, 10-4.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $3.90; children, $2.

MORE ON THE BRITISH SALUTE—The New York Botanical Garden's counter-tribute is a "Salute to Chelsea," a nod to London's famous flower show, and runs 4/20-5/20, in the Haupt Conservatory. Trellises, roses, a medieval garden, a thatched-roof gardener's cottage—even floral flags, a real Chelsea touch. Daily from 2 to 4, there'll be a tea service. Last admission to the show, Tues.-Sun., is at 4; $2.50 and 75 cents; free on Wed. There'll be special events going on too. . . Out at the Snug Harbor Cultural Center, Staten Island, two exhibits: one on contemporary drawings from Great Britain, the other on British rock-music memorabilia. Both, thru 5/22. . . The Great British T-Shirt Show covers music, art, and fashion; at the T-Shirt Gallery, 154 E. 64th St. Thru May, Mon.-Sat. 11-6

VOICES FROM OTHER COUNTRIES include Charles P. Conner speaking about G.K. Chesterton's *Irish Impressions*, part of a series at the American Irish Historical Society, 991 Fifth Ave., near 80th St. 4/21 at 8 . . . The Brooklyn Public Library system is saluting Poland this month. Consider: 4/18 at 7, Park Slope, a lecture on Pope Paul II; 4/19 at 2, Central, the film *Knife in the Water;* 4/20 at 7, Greenpoint, a bilingual discussion. And more; phone the central branch for the schedule. . . Asia Society, at 725 Park Ave., at 70th St., is offering two April-May courses, Discover Asia: China/India, running concurrently—China 6-8, India afternoons, 2:30-4. Single tickets, if available: 288-6400.

Tours

SMALL JOURNEYS—(533-6342). Weekly schedule: Tues., 6-8, Upper East Side; meet Sherman statue, 60th St. and Fifth Ave. Wed., 6-8, Upper West Side; meet at the Dakota, CPW and 72nd St. Thurs., 2-4, Lower East Side; meet Canal St. and the Bowery, SW corner. Fri., 6-8, Brooklyn Bridge; meet steps of City Hall, between Broadway and Park Row. Each of these is $5. . . "A slice of the Apple," $5. 4/19, 10-noon: Urban Renewal, World Trade Center to the Clocktower. Meet at WTC Plaza, at the bronze globe.

ASTOR PLACE, Tour with Museum of the City of New York (534-1672)."Peter Cooper's New York." 4/24 at 1:30, meet at St. Mark's-in-the-Bowery Church, Second Ave. and 10th St. $5.

HISTORIC NEW YORK, "Where It All Began." A New York Walk-About (582-8083, weekdays 9-5; 914-834-5388 weekends, eves.). 4/24 at 2: Meet at Trinity Church, Broadway and Wall St. $4.

QUEENS—Planners' New York (734-1366—reservations necessary). 4/24, bus leaves at 1, from 695 Park Ave. (Hunter College), at 68th St. $11.

BROOKLYN HEIGHTS—Begin with a walk across the bridge. Holidays in New York (765-2515). 4/24, meet at 2, steps of Pace U., across from City Hall. $5.

ROOSEVELT ISLAND, with Adventure on a Shoestring (265-2663). 4/24, meet at 3, NW corner of 59th St. and Second Ave. $4.50, plus $1.50 round-trip tramway fare.

TOURS WITH THE 92ND STREET Y—Most tours begin before noon, and each is $6.50. Phone 427-6000 ext. 179 to pre-register. 4/24: 23rd St., river to river, including historic Chelsea. . . 4/20, 1-4, a walking-gourmet tour of the East and West Village. $6.50, with "limited tasting."

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself. Phone for details on the "real" hikes (204-1112). Meanwhile. . . 4/23, a museum visit to the Theodore Roosevelt Birthplace. Meet at 1, Fifth Ave. and 20th St. Free. . . 4/24, meet at 1, Clay Pit Ponds State Park Preserve administration building, S.I. for an interpretive tour. Free.

INWOOD HILL PARK—Poetry and springtime, with the Park's friends. 4/24, meet at 1, at the flagpole near Isham St. entrance, a block north of 207th St. $1.

LOWER MANHATTAN, a "historywalk" with Joyce Gold. 4/24, meet at noon, Trinity Church, Broadway at Wall St. $5. Ms. Gold's guidebook for this tour has just been published, complete with map and index: "From Windmills to the World Trade Center;" $1.95.

WILD-FOOD WALKS, with "Wildman" Steven A. Brill. Find foods growing all over city parks, trees, etc., and take home what you find. 4/23, Alley Pond marsh, Queens. 4/24, Inwood Park, Manhattan. $15. Usually from noon to 4. (291-6825 for meeting places.)

TOURS AND WORKSHOPS WITH THE URBAN PARK RANGERS, all free. In the Bronx: 4/24, a spring investigation of Van Cortlandt Park (548-7070); meet at the Visitors Center, 243rd St. and Broadway, at 11 a.m. 4/24, plant lore and legend in Crotona Park (822-4681); call for meeting place, at 1 a.m. . . In Brooklyn (789-1151): 4/23, a bird-migration walk; meet under the arch at Grand Army Plaza, at 1. 4/24, ship-watching on the Promenade; meet at 1, Promenade entrance at the foot of Montague St. 4/24: a tour on horseback. Phone to register.

WILD-PLANT WALKS, with Madeline Greenberg. Learn to identify sassafras, pokeweed, fiddlehead ferns, coltsfoot, and more. Every Sat. $15. (674-8742 for times and locations.)

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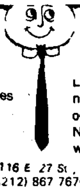

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OTHER EVENTS

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of hikes. In the meantime. . . 4/23, a scenic walk. Meet at 1, NW corner of 79th St. and Riverside Dr. $1. . . 4/24, the old Bloomingdale section. Meet at 12:30, at the Maine Monument, W. 59th St. and C.P.W. $1.

Sports

BASEBALL—N.Y. Mets: Shea Stadium, Flushing (507-8499), $3-$8. 4/19, 20 at 7:35, vs. Pittsburgh. 4/21 at 7:30, vs. Montreal. . . **Yankees:** Yankee Stadium, Bronx (293-4300), $1.50-$9. 4/18 at 8, vs. Toronto. 4/22 at 8, 4/23, 24 at 2, vs. Minnesota.

RACING—The thoroughbreds are at Aqueduct, Jamaica, Queens (641-4700). Daily ex. Tues. Post time 12:30, Sun. 1:05. $2. . . The trotters are at Yonkers Raceway, Westchester (914-968-4200).

Children

For additional details on continuing children's events, see last week's issue.

SLIM GOODBODY'S GALACTIC HEALTH ADVENTURE, with John Burstein, Danny Seagren. Hayden Planetarium, C.P.W. at 81st St. (873-1300). Sat. at 11 a.m. $2.50, adults $4, includes admission to the Museum.

A GUIDE TO THE RENAISSANCE BAND—New York Renaissance Band, Sally Logemann director. Peter Johnson narrates "the guide," with musical instruments. Symphony Space, Broadway and 95th St. (864-5400). 4/23 at 11 a.m. $4.

MEADOWFAIR—An arts festival with children in mind. Entertainers, crafts activities, jugglers, a flea market, games, snacks. Snug Harbor Cultural Center, Staten Island, planned by the Staten Island Children's Museum (273-2060). 4/24, noon-5 (rain date, 5/1). 50 cents, adults $1.

BEAUTY AND THE BEAST, by Center Stage Community Playhouse, signed for the hearing-impaired. New York Botanical Garden, Bronx (220-8700). 4/23, 24 at 2:30. $1.

MORE AESOP'S FABLES, by Rainbow Puppet Works. Washington Square Church, 133 W. 4th St. (254-9523), 4/23 at 2:30. $2.50.

TONI SMITH AND DANCERS—"Pedro, the Shape Who Couldn't Move" and "The Fast Lane." Rockefeller University, Caspary Auditorium, York Ave. and 66th St. (570-8580). 4/23 at 1:30. $3, benefit the Children's School.

THE MAGIC GARDEN, with Paula and Carole and friends. Brooklyn College Whitman Theater, near Flatbush and Nostrand Aves. (462-3525). 4/24 at 10:30 a.m., 1, 3:30. $4-$6.

SONGS AND POEMS, by Karen Hamilton and Sandra Pianin. Flushing Library, 41-25 Main St. (445-0800). 4/23 at 2. Free.

RIKKI-TIKKI-TAVI, an adaptation of Kipling, by Marymount Manhattan Children's Theatre Workshop, for both hearing and hearing-impaired audiences. Marymount Manhattan Theater, 221 E. 71st St. (472-3800, ext. 474). 4/21, 22 at 7:30; free.

CHILDREN'S COVE, at the New York Aquarium, W. 8th St. and the Boardwalk, Coney Island, Brooklyn (266-8500). 10-5 daily. $1, adults $2.50. The Cove itself is free: ponds, a sand dune, and "touch-it" boxes, plus live "inhabitants."

DO IT YOURSELF PUPPET THEATER—Make puppets, produce shows with professional help. West Side Repertory Theater, 252 W. 81st St. (666-3521). Sat. thru July 2, at 3. $3.

SNOW WHITE, a musical version. Heights Players, 26 Willow Pl., Brooklyn (237-2752). Sat., Sun. thru 4/24, at 2. $3.

THE EARLY SHOW—Cabaret entertainment by children ages 7-16. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 2 and 4:30. $5 cover, 2-drink min.

ALADDIN AND HIS WONDERFUL LAMP—On Stage, Children! Hartley House Theater, 413 W. 46th St. (787-1073). Sat. at 1 and 3:30, thru 5/14. $2.50; adults $3.50.

SNOW WHITE AND THE SEVEN DWARFS—Academy Arts Theatre Co., Eastside International Community Center, 931 First Ave. at 51st St. (486-1431). Sat. thru 5/21 at 2. $3.

PUPPET PLAYHOUSE—At Fireboat House Environmental Center, 90th St. on the East River. Sat. at 11 and 1 (879-3316). $2.50. 4/23: Stan Burns, comic ventriloquist.

MICHAEL TAUBENSLAG PRODUCTIONS—4/24 at 1:30: "The Funzapoppin Magic Show," with the Magic Geni and Professor Krazy. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.

KIDS' DAY AT THE MARKET—Citicorp Market, Sat. at 11 a.m. Free. 4/23: Sandy Landsman, the Music Clown.

CINDERELLA—Cottage Marionette Theater, Swedish Cottage, Central Park, near CPW and 81st St. (988-9093). Reservations required. Each Sat. at noon and 3, thru April. $1.50.

13TH STREET REPERTORY COMPANY—"The Empire Laughs Back," Sat. and Sun. at 1. "The Snow White Show," a musical, Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3.

AMAZING RAINBOWS—Performers are the young people of Children's Improv. Co., at 203 E. 88th St. (860-8679). Sat. at 3:30. $3, adults $3.50.

SUZANNE'S FOREST FANTASY—Alice May's Puppets. Origami Center of America, 31 Union Square West (255-0469). Sun. at 2; thru 4/24. $2.

THE LITTLE PEOPLE'S THEATER COMPANY—Courtyard Playhouse, 39 Grove St. "The Three Little Pigs," Sat. and Sun. at 1:30. "Sleeping Beauty," Sat. and Sun. at 3; thru June. Reservations are a must (765-9540). $3.50.

CAPTAIN BOOGIE AND THE KIDS FROM MARS, a rock musical; Sat. and Sun. at 3:30. Truck and Warehouse Theater, 79 E. 4th St. (254-5060). $3; adults $4.50.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, and participation. Sat. and Sun. at 1, 2:30, and 4. $4 (reservations required; all adults must be with a child).

EEYORE'S BOOKS FOR CHILDREN—2252 Broadway at 81st St. (362-0634) and 1066 Madison Ave. at 81st St. (988-3404). Free story hours Sun. for ages 3-6: West Side, 11 a.m.; East Side, 12:30.

PUBLIC LIBRARY PROGRAMS—All free, but only a sampling; call local branches for more. . . Yorkville branch, 222 E. 79th St.: 4/21 at 4, short films. Picture-book hours: Wed. at 4, pre-schoolers; Tues. at 4, ages 5-7. . . Hudson Park branch, 10 Seventh Ave. So.: 4/20 at 10:30 a.m. and 4, Big Apple Puppets. 4/19 at 4, "Benji". . . 115th St. branch, 203 W. 115th: 4/21 at 3:30 master-spy workshop. . . 96th St. branch, 112 E. 96th St.: 4/22 at 4, singalong for ages 3 and up.

AMERICAN MUSEUM OF NATURAL HISTORY, Central Park West at 79th St. (873-1300). Mon., Tues., Thurs., Sun., 10-5:45; Wed., Fri., Sat., 10 a.m.-9 p.m. $3 suggested for adults, children $1.50. Discovery Room, with touchable specimens in natural science and anthropology; open Sat., Sun. noon-4:30. Natural Science Center: plants, animals, rocks; open Tues.-Fri. 2-4:30; Sat. Sun. 1-4:30.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). 4/23 at 1:30: the Nifty Puppeteers in "The Shepherd and the Spider." $2.50. Following, at 2:40, "Please Touch," a demonstration in a 17th-century Dutch room. $1.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed., Thurs., Fri., Sun., 1-5; Sat. 11-5. Weekend and holiday events, $2; adults $3. Weekdays, $1, $2. Special exhibit: "The Mystery of Time," clocks, watches, do-it-yourself areas, much more. . . 4/23, art workshops at 1 and 3: Body Time. At 2, short films from Britain.

ALLEY POND ENVIRONMENTAL CENTER, 228-06 Northern Blvd., Douglaston, Queens (229-4000). "How About Hawks?" Nature walk, craft projects, songs, games. Pre register. 4/24, 1-3. $3.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). Tues.-Fri., 3-5; Sat., 11-5; Sun., hol., noon-5; closed Mon. 50 cents, adults $1. Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here. Closes 4/24. Guided tours, Sat. Sun. at 3:30. 4/24: See "Meadowfair," above.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what- you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at 3 and 4. . . 4/23 at 1:30: Chinese paper cuts: an hour with writer Florence Temko, scissors, and paper. . . 4/24 at 1:30: Myths and Tales of Africa, told by Rhea Mandulo.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues.; weekdays 1-5; Sat., Sun. and school holidays, 10-5. Free. Workshops, library, learning exhibits; daily activities. Visit the Greenhouse, where a springtime display of flowers and plants is featured. Special exhibit: "Discover Dolls: Reflections of Ourselves"; 300 international favorites. 4/21 at 3, 4/23 at 11 a.m.: "Ships That Sailed Under the Brooklyn Bridge," a slide show.

QUEENS MUSEUM, Flushing Meadow, Flushing (592-2405). Museum Hours: Tue.-Sat. 10-5. Sun. 1-5. Pay-what-you-wish admission. Drop-in arts and crafts workshops for the family, at 1:30 and 3 every Sun.

THE WIZARD OF OZ—A musical. Theater Workshop, 317 Merrick Rd., Lynbrook, L.I. (516-599-1982). Sat., Sun. thru 4/24; at 1, 3:30. $3.50.

RADIO HIGHLIGHTS

Wed., Apr. 20

2:06/WQXR-AM/FM—Poulenc: Organ Cto in g.
3:00/WNCN—Rawsthorne: Sym #3 (Del Mar).
WNYC—A Tribute to the American Composer's Orch.
4:00/WNCN—Liszt: Hamlet (Haitink).
5:00/WNCN—Martinu: Inventions (Neumann).
5:06/WQXR-AM/FM—Liszt: Hungarian Rhapsody #4
6:00/WNCN—Tchaikovsky: Capriccio Italien, Op. 45 (Dorati).
6:30/WNYC—Janacek: Romance in E for Violin & Piano (Suk/Panenka).
7:00/WNCN—Miaskovsky: Sym #21, Op. 51 (Measham).
7:06/WQXR-AM/FM—Dvorák: Romance in f, Op. 11.
8:00/WNCN—Mahler: Sym #6 in a "Tragic" (Karajan).
WNYC—Mozart: Sonata in G for Violin & Piano.
8:06/WQXR-AM/FM—Stravinsky: Symphony of Psalms.
10:00/WNCN—Milhaud: Qt #4, Op. 46 (Schoenberg Ensemble).
11:00/WNCN—Schumann: Qt in a, Op. 41, #1 (Takács Qt).
WNYC—Glazunov: Theme & Variations for Saxophone Qt (Deffayet Qt).

Thurs., Apr. 21

2:06/WQXR-AM/FM—Bach: Brandenburg Cto #5 in D.
3:00/WNCN—Barber: Capricorn Cto for Flute, Oboe, Trumpet, & Strings, Op. 21 (Mariano, Sprenkle, Mear/Hanson).
4:00/WNCN—Mozart: Piano Sonata #3 in B-Flat (Gilels).
5:00/WKCR—Opera Topics: Francisco Viñas International Vocal Competition, 1982.
WNCN—Telemann: Cto for Flute, Violin, Strings, & Continuo in A (Brüggen).
5:06/WQXR-AM/FM—Berwald: Rondo-Bagatelle in B-Flat.
6:30/WNYC—The Musical Worlds of Kurt Weill: Die Burgschaft
7:00/WNCN—Schubert: Lieder (Ferrier, Newmark).
7:06/WQXR-AM/FM—Chopin: Allegro de Concerto for Piano & Orch.
8:00/WNCN—Bach: Partita for Violin Solo #3 in E (Shumsky).
WNYC—Beethoven: Sonata in D, Op. 102, #2 (Ohlsson).
8:06/WQXR-AM/FM—Hovhaness: The Mysterious Mountain.
10:00/WNCN—Hummel: Trumpet Cto in E-Flat (Tarr/Lehan).
11:00/WNYC—Britten: Fantasy Qt for Oboe & Strings (Lucarelli).

Fri., Apr. 22

2:06/WQXR-AM/FM—Satie (arr. Poulenc): Deux Preludes posthumes et une Gnossienne.
3:00/WNYC—Music by Arthur Bliss.
4:00/WNCN—Telemann: Trio in e (Brüggen).
5:00/WNCN—Ravel: Gaspard de la Nuit (Larrocha).
5:06/WQXR AM/FM—Rachmaninoff: Prelude #2 in B-Flat.
6:00/WNCN—Suk: Fantasy for Violin & Orch in g, Op. 24 (Suk/Ancerl).
6:30/WNYC—Segovia: *The Magic World of Granada.*
7:00/WNCN—Walton: Viola Cto (Menuhin/Walton).
7:06/WQXR-AM/FM—Bach (trans. Elgar): Fantasia & Fugue in c, Op. 86.
7:30/WNYC—Offenbach: La Perichole (Berganza, Carreras, Plasson).
8:00/WNCN—Handel: Royal Fireworks Music (Richter).
WNYC—Beethoven: Sonata in D, Op. 102, #2.
9:06/WQXR-AM/FM—Mozart: Violin Cto #5 in A (Stern).
11:00/WNCN—Tchaikovsky: Qt #2 in F, Op. 22 (New Vienna String Qt).

Sat., Apr. 23

10:06 a.m./WQXR-AM/FM—Rossini: Sinfonia di Bologna.
11:00 a.m./WNCN—Kay: Dances for String Orch (Freeman).
12:00/WNYC—Plays & Plainsong: Early dramatic church music.
12:06/WQXR-AM/FM—Pierné: Konzertstück for Harp & Orch, Op. 39.
1:00/WNCN—Schuman: Sym #5 for Strings (Bernstein).
3:00/WNCN—Shostakovich: Piano Trio #2 in e, Op. 67 (Beaux Arts Trio).
4:00/WNCN—Dohnányi: Cello Cto, Op. 12 (Starker/Susskind).
5:00/WNCN—Spohr: Violin & Harp Sonata in c (Larrieu, Mildonian).
6:00/WNCN—Prokofiev: Winter Camp Fire (Klima).
6:06/WQXR-AM/FM—Strauss: Spiel ich die Unschuld (Act III) from Die Fledermaus

6:30/WQXR-AM/FM—Schubert: Fantasy for Piano Four Hands in c.

8:00/WNCN—Offenbach: Gaité Parisienne: Excerpts (Maazel).
WNYC—Mendelssohn: Violin Cto (Stern/Chung).

8:06/WQXR-AM/FM—Reinecke: Flute & Piano Sonata, Op. 167.

9:00/WNCN—Gilbert & Sullivan: The Pirates of Penzance (Sargent).

9:06/WQXR-AM/FM—Beethoven: Sym #5 (Ceccato).

11:00/WNYC—New Sounds: John Adam's "Shaker Loops/Phrygian Gates." Music by Tomita, others.

Sun., Apr. 24

10:06 a.m./WQXR-AM/FM—Mozart: Sym #38 in D.

11:00 a.m./WNCN—Arensky: Variations on a Theme by Tchaikovsky, Op. 35a (Brusilow).

12:00/WNYC—Mozart: Qnt for Piano & Winds (Goode, Chamber Music Society of Lincoln Center).

1:00/WNCN—Beethoven: Sym #9 in d, Op. 125 "Choral" (Valente, Ciesinski, West, Link/Ormandy).

3:00/WNCN—Saint-Saëns: Concert Piece for Harp & Orch (Zabaleta/Martinon).

3:06/WQXR-AM/FM—Mozart: Sym #40 in g (Leinsdorf).

4:00/WNCN—Weber: Sym #1 in C, Op. 19 (Schonzeler).

5:00/WNCN—Rachmaninoff: Preludes (Rachmaninoff).

6:00/WNCN—Dohnányi: Suite for Orch in f-sharp, Op. 19 (Sargent).

7:00/WNCN—Bruckner: Sym #6 in A (Karajan).
WNYC—Eileen Farrell's American Popular Singers: The Singers Unlimited.

7:06/WQXR-AM/FM—Prokofiev: Sonata in C for Two Violins, Op. 56.
8:00/WNYC—Brahms: Piano Cto #1 in d (Ashkenazy/Slatkin).
8:06/WQXR-AM/FM—Tchaikovsky: The Maid of Orleans.
10:00/WNCN—Molique: Qnt for Flute & Strings in D, Op. 35 (Wion).
WNYC—Beethoven: Sym #2 in D, Op. 36

Mon., Apr. 25

2:06/WQXR-AM/FM—Haydn: Sym #38 in C

3:00/WNYC—Rochberg: String Qt #7.
4:00/WNCN—Haydn: Organ Cto in C (Chorzempa/Winschermann).
5:00/WNCN—Schumann: Sym #2 in E-Flat, Op. 97 "Rhenish" (Tennstedt).
5:06/WQXR-AM/FM—Françaix: Serenade for Small Orch.
6:00/WNCN—Stamitz: Viola Cto in D, Op. 1 (Schmid/Ristenpart).
6:30/WNYC—Piston: Sym #2 (Thomas).
7:00/WNCN—Leoncavallo: Serenade Napolitaine (Scotto, Atkins).
7:06/WQXR-AM/FM—Brahms: Mainacht.
8:00/WNYC—Mahler: Songs of a Wayfarer (Minton/Solti).
8:06/WQXR-AM/FM—Khatchaturian: Violin Cto.
9:06/WQXR-AM/FM—Schubert: Sym #8 in B (C. Davis).
11:00/WNCN—Boccherini: Qnt in c, Op. 17, #1 (Boccherini String Qnt).

Tues., Apr. 26

2:06/WQXR-AM/FM—Debussy: Prelude à l'après-midi d'un faune.
3:00/WNCN—Antheil: Serenade for Strings #1 (Antonini).
WNYC—Carter: String Qt & Piano Sonata.
4:00/WNCN—Cimarosa: Harpsichord Sonatas (Kipnis).

5:06/WQXR-AM/FM—Glinka: Valse Fantaisie.
6:00/WNCN—Weber: Clarinet Cto #1 in f, Op. 73 (de Peyer/Frühbeck de Burgos).
6:30/WNYC—Hovhanness: Violin Cto #2 (Ajemian, Surinach).
7:00/WNCN—Vaughan Williams: Cto Accademico for Violin & Strings in d (Fuchs).
8:00/WNCN—Marcello: Recorder & Continuo Sonata in d, Op. 2, #2 (Pickett, Pleeth, Roblou).
WNYC—Ives: Central Park in the Dark (Ozawa).
8:06/WQXR-AM/FM—Vivaldi: The Four Seasons.
9:00/WNCN—Shostakovich: Sym #6 in b, Op. 54 (Previn).
9:06/WQXR-AM/FM—A Visit to New Orleans (Armstrong, Davis/Simmons).
11:00/WNYC—Hindemith: Horn Qt (*Leningrad Philharmonic* Horn Qt).

Unless otherwise indicated, all times are p.m. and all stations are FM

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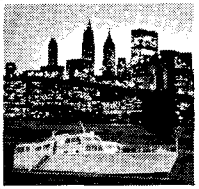

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5 **WNEW** 212-535-1000
7 **WABC** 212-887-7777
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N **UPTOWN** 212-942-7200
W **WOMETCO (WHT).** 800-631-7800

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today in New York
5 New Zoo Review
7 News
9 Joe Franklin
11 Wed/Aprenda Ingles
Thu,Tue/I Dream of Jeannie
Fri/Gigglesnort Hotel
Mon/Carrascolendas
S Thu/**Movie:** Great Expectations

6:10
H Wed/The Luck of Roaring Camp

6:15
H Tue/**Movie:** Treasure Island
S Wed/Witch's Sister

6:30
2 News
4 Early Today
5 Popeye
11 Adventures of Mr Magoo
H Fri/Staying Alive
Mon/Reptiles and Amphibians

6:40
H Wed/Reptiles and Amphibians

6:45
H Thu/**Movie:** Treasure Island

7:00
2 News
4 Today
5 Bugs & Porky
7 Good Morning America
9 Jimmy Swaggart
11 Tom and Jerry
S Fri/Cookie Goes to the Hospital
Mon/Fractured Flickers

7:30
5 Woody Woodpecker
9 Jim Bakker
11 Pink Panther
H Wed/Fraggle Rock
Fri/Video Jukebox
Mon/HBO Theatre: Barefoot in the Park
S Wed/**Movie:** Continental Divide
Thu/Mark Twain Theatre
Fri/**Movie:** Convoy
Mon/**Movie: A** Whale of a Tale
Tue/**Movie:** Pippin

8:00
5 Spiderman
11 Superfriends
H Wed/**Movie:** Fugitive Family
Fri/**Movie:** Honky Tonk Freeway
Tue/**Movie:** Absence of Malice

8:25
H Thu/The Wonder of It All

8:30
5 Flintstones
9 Wed,Mon/Meet the Mayors
Thu/Nine on N.J
Fri/Newark and Reality
Tue/N.J. Report
11 Tom & Jerry & Friends

9:00
2 Match Game
4 Donahue
5 I Love Lucy
7 Morning Show
9 Straight Talk
11 Great Space Coaster
S Thu/Introducing: Janet

9:30
2 Jokers Wild
5 Make Room For Daddy
11 Mon-Thu/Flipper
Fri/Insight
S Wed,Fri,Mon/Aerobicise

10:00
2 $25,000 Pyramid
4 Facts of Life
5 Welcome Back Kotter
9 Romper Room
11 Civic Programming
H Wed/**Movie:** Absence of Malice
Thu/Women's Gymnastics
Fri/**Movie:** Looney Bugs Bunny Movie
Mon/**Movie:** Carbon Copy
Tue/Philip Marlowe
S Wed/**Movie:** The Last Hunt
Thu/**Movie:** Intruder in the Dust
Fri,Tue/**Movie:** Her Twelve Men
Mon/**Movie:** The Great Sinner
W Wed/**Movie:** S.O.B.
Thu/**Movie:** The Wrath of Khan
Fri/**Movie:** The Secret Policeman's Other Ball
Mon/**Movie:** The Turning Point
Tue/**Movie:** Magic

10:30
2 Child's Play
4 Sale of the Century
5 All in the Family
7 Card Sharks

11:00
2 Price Is Right
4 Wheel of Fortune
5 Hour Magazine
7 Love Boat
9 Tic Tac Dough
11 Candid Camera
H Tue/**Movie:** The Four Seasons

11:30
4 Dream House
9 You Asked For It
11 Odd Couple
H Thu/**Movie:** Excalibur
Fri/**Movie:** The Four Seasons
Mon/**Movie:** The Wrath of Khan
S Thu/**Movie:** Underground Aces
Fri/**Movie:** Excalibur

12 **NOON**
2 Tattletales
4 Battlestars
5 Tom Cottle
7 Family Feud
9 W News
11 Rhoda
H Wed/**Movie:** Carbon Copy
S Wed/Miss Pat Collins's 20th Anniversary Show
Mon/**Movie:** Silence of the North
Tue/**Movie:** The Wrath of Khan

12:30
2 Young and the Restless
4 Search for Tomorrow
5 Midday
7 Ryan's Hope
11 News
W Vegetable Soup

1:00
4 Days of Our Lives
7 All My Children
9 Wed/**Movie:** The Gamblers (1970). Suzy Kendall, Don Gordon.
Thu/**Movie:** Mr. 880 (1950). Edmund Gwen, Dorothy McGuire.
Fri/**Movie:** House of Strangers (1949). Edward G. Robinson, Susan Hayward.
Mon/**Movie:** Once Upon a Honeymoon (1942). Cary Grant, Ginger Rogers.
Tue/**Movie:** My Favorite Wife (1940). Cary Grant, Irene Dunne.
11 700 Club
H Tue/The Wonder of It All
W Wed/**Movie:** Conan The Barbarian
Thu/**Movie:** Manganinnie
Fri/**Movie:** Green Ice
Mon/**Movie:** Shoot the Moon
Tue/**Movie:** Who Has Seen the Wind?

1:30
2 As the World Turns
H Wed/**Movie:** Beyond the Reef
Fri/Video Jukebox
Mon/Willie Nelson and Family
S Thu/**Movie:** Edge of Doom

1:50
5 News

2:00
4 Another World
5 Gilligan's Island
7 One Life to Live
11 Mon-Thu/Magic Garden
Fri/Big Blue Marble
H Thu/Philip Marlowe
Fri/HBO Theatre: Barefoot in the Park
S Wed,Fri,Mon/Aerobicise
Tue/Cher

2:30
2 Capitol
5 Popeye
11 Children's Programming
H Tue/**Movie:** Absence of Malice
S Wed/**Movie:** The Wrath of Khan
Fri/**Movie:** Convoy
Mon/**Movie:** Underground Aces
W Thu/**Movie:** The Pursuit of D. B. Cooper

3:00
2 Guiding Light
4 Fantasy
5 Woody Woodpecker
7 General Hospital
9 Ironside
11 Tom and Jerry and Friends
H Wed/**Movie:** Savage Harvest
Thu/The Wonder of It All
Mon/**Movie:** Beyond the Reef
S Tue/**Movie:** Three Guys Named Mike
W Fri/**Movie:** Absence of Malice
Tue/**Movie:** S.O.B.

3:15
W Wed/**Movie:** Magic

3:30
5 Bugs & Porky
11 Scooby Doo
S Thu/Introducing: Janet
W Mon/**Movie:** Continental Divide

4:00
2 Barnaby Jones
4 Mary Tyler Moore
5 Woody Woodpecker
7 Edge of Night
9 In Search Of
11 Pink Panther
13 Sesame Street (cc)

4:30
4 More Real People
5 What's Happening
7 Wed/After School Special
Thu-Tue/People's Court
9 Wed/**Movie:** Bare Knuckles (1976). Sherry Jackson, Robert Viharo.
Thu/**Movie:** Scenes From a Murder (1974). Telly Savalas, Anne Heywood.
Fri/**Movie:** Oil (1976). Stuart Whitman, Ray Milland.
Mon/**Movie: A** Cry in the Night (1956). Edmond O'Brien, Natalie Wood.
Tue/**Movie:** Blueprint of Murder (1953). Joseph Cotten, Jean Peters.
11 Happy Days Again
H Wed/Fraggle Rock
Thu/**Movie:** Treasure Island
Fri/Staying Alive
Mon/Reptiles and Amphibians
Tue/**Movie:** Treasure Island
S Wed/**Movie:** Great Expectations
Thu,Tue/Mark Twain Theatre
Fri/**Movie:** Starbirds
Mon/Witch's Sister
W Thu/**Movie:** Cannery Row

5:00
2 4 7 News
5 Charlie's Angels
11 Little House on the Prairie
13 Mister Rodgers
21 Wed-Fri/Action Auction
H Wed/The Luck of Roaring Camp
W Wed/Mystery on the Moor
Fri/Witch's Sister

5:20
H Mon/Video Jukebox

5:30
13 Electric Company
H Wed/**Movie:** For Your Eyes Only
Fri/Fraggle Rock
W Mon/Best of Floyd
Tue/Mystery on the Moor

5:45
S Mon/**Movie:** The Pride of the Yankees

5:50
H Mon/**Movie:** Fugitive Family

Evening, Apr. 20-22 and 25-26

Wed., Apr. 20

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 3-2-1 Contact (cc)
21 Action Auction
31 Brooklyn College Presents
S **Movie:** Continental Divide
W Best of Floyd

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Action Auction
31 Righteous Apples
W **Movie:** Conan the Barbarian

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
31 Say Brother

8:00
2 Zorro and Son
4 Bob Hope Special
5 PM Magazine
7 Fall Guy
9 **Movie:** Dollars (1971). Warren Beatty, Goldie Hawn. A bank robbery chase in Germany
11 Documentary: War Without Winners
13 Kennedy Center Tonight: Medea
21 Action Auction
31 Burglar Proofing
H **Movie:** Carbon Copy
N **Movie:** The Arousers
S **Movie:** Pippin

8:30
2 Square Pegs
5 Carol Burnett
11 **Baseball:** Yankees vs. White Sox
31 For Your Information

9:00
2 **Movie:** Avalanche (1976). Rock Hudson, Mia Farrow.
4 Facts of Life
5 Merv Griffin
7 Ryan's Four
21 Action Auction
31 Jewish TV Show

9:15
W **Movie:** S.O.B.

9:30
4 Taxi
13 Ten Days That Shook the World
H Yesterday Show

10:00
4 Quincy
5 News
7 Dynasty
21 Action Auction
31 Holocaust: Artist and Images
H *Going For Laughs*
N **Movie:** Eraserhead
S **Movie:** Student Bodies

10:30
9 Newark and Reality
11 News
31 Freedom to Speak

11:00
2 4 7 11 News
5 M*A*S*H
9 Lie Detector
13 Masterpiece Theatre: Private Schulz
21 Action Auction
H **Movie:** Absence of Malice

11:30
2 Hart to Hart
4 Best of Carson
5 Mary Hartman, Mary Hartman
7 Nightline
9 Hawaii Five-O
11 Saturday Night
S Best of Bizarre
W **Movie:** Private Nurse

12 MIDNIGHT
5 Mission: Impossible
7 The Last Word
N **Movie:** Days of Heaven
S Miss Pat Collins's 20th Anniversary Show

12:30
4 David Letterman
9 Music World
11 Star Trek

12:40
2 **Movie:** Love for Ransom (1977). John Davidson, Barry Primus.

1:00
5 Hogan's Heroes
7 **Movie:** Zorba the Greek (1964). Anthony Quinn, Irene Papas. Part I.
9 World Concern Special
H **Movie:** Southern Comfort
S **Movie:** The Wrath of Khan
W **Movie:** The Amateur

1:30
4 11 News
5 Chico and the Man

2:00
2 News
5 **Movie:** A Boy Ten Feet Tall (1965). Edward G. Robinson, Fergus McCelland. A boy's adventures after his parents' death.
9 Joe Franklin
11 **Movie:** Major Barbara (1941). Wendy Hiller, Rex Harrison. Based on Shaw's play about a wealthy young woman's devotion to the Salvation Army.

2:30
4 Mary Tyler Moore

2:50
H **Movie:** Conan the Barbarian

2:55
S What's Up America

3:00
4 Mary Tyler Moore
9 **Movie:** Marx Brothers at the Circus (1939). The Marx Brothers.
W Bobby Short

3:30
4 Bob Newhart

4:00
4 Here's Lucy
11 Candid Camera
S **Movie:** Student Bodies
W **Movie:** Magic

4:30
4 News
11 Abbott & Costello

5:00
7 Listen & Learn
11 Focus: New Jersey
H Yesterday Show

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News
H Going for Laughs

Thu., Apr. 21

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 3-2-1 Contact (cc)
21 Action Auction
31 N.Y.U. Broadcast Lab
S **Movie:** Underground Aces

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
H Women's Gymnastics
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 *Nightly Business Report*
21 Action Auction
31 New Voice
W **Movie:** Cat People

7:30
2 The Care Bears Are Coming
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
31 Gospel Workshop

8:00
2 Magnum, P.I.
4 Fame
5 Walt Disney Special
7 Benson (cc)
9 **Movie:** Gold (1973). Roger Moore, Susannah York. *International investors plan to flood an African gold mine in order to corner the market.*
11 **Movie:** Requiem for a Heavyweight (1962). Anthony Quinn, Julie Harris. A boxer on the brink of success is defeated in a key round.
13 Inside Story
21 Action Auction
31 Tony Brown's Journal
H **Movie:** Rich and Famous
N **Movie:** The Blackboard Jungle
S Cher

8:30
7 Condo
13 Sneak Previews
31 Afro-American Perspectives

9:00
2 Simon and Simon
4 Gimme a Break
5 Merv Griffin
7 News Close-Up
13 Mystery! We, the Accused
21 Action Auction
31 Humanities Through the Arts
S **Movie:** I'm Dancing as Fast as I Can
W **Movie:** Cannery Row

9:30
4 Cheers
31 Understanding Human Behavior

10:00
2 Tucker's Witch
4 Hill Street Blues
5 11 News
7 20/20
13 **Movie:** The Scoundrel (1935). Noel Coward.
21 Action Auction
31 Japan: Living/Changing Tradition
H **Movie:** The Sword and the Sorcerer
N **Movie:** The Damned

10:30
9 Meet the Mayors
11 News
31 It's Everybody's Business

11:00
2 4 7 News
5 M*A*S*H
9 Lie Detector
11 Odd Couple
21 Action Auction
31 Focus on Society
S Loving Friends and Perfect Couples
W **Movie:** The Seven Seductions of Madame Lau

11:15
13 Disappearing World: *The Rendille of Northern Kenya*

11:30
2 Quincy
4 Tonight
5 Mary Hartman, Mary Hartman
7 News Viewpoint
9 Racing From Yonkers
11 Saturday Night
31 American Story
S A New Day in Eden

11:45
H Philip Marlowe

12 MIDNIGHT
5 Mission: Impossible
9 Hawaii Five-O
S **Movie:** Blow Out

12:30
4 David Letterman
9 Chronicle
11 Star Trek
W **Movie:** The Pursuit of D.B. Cooper

12:35
N **Movie:** This Sporting Life

12:40
2 McCloud

12:45
H **Movie:** Excalibur

1:00
5 Hogan's Heroes
7 **Movie:** Zorba the Greek (1964). Anthony Quinn, Irene Papas. Part II.
9 World Vision Special

1:30
4 11 News
5 Chico and the Man

1:50
S **Movie:** The Secret Policeman's Other Ball

2:00
2 News
5 **Movie:** Foreign Intrigue (1956). Robert Mitchum, Genevieve Page. *Press agent turns investigative journalist.*
9 Joe Franklin
11 **Movie:** The Promoter (1952). Alec Guinness, Valerie Hobson. *About a young man who thrives on getting ahead.*

2:30
4 Mary Tyler Moore
W **Movie:** Death Valley

3:00
4 Mary Tyler Moore
9 **Movie:** Lloyds of London (1936). Tyrone Power, George Sanders. History of the renowned insurance firm during the early 1800s.

3:15
H Women's Gymnastics

3:25
S **Movie:** High Risk

3:30
4 Bob Newhart

4:00
4 Here's Lucy
11 Candid Camera
W **Movie:** Cat People

4:30
4 News
11 Abbott and Costello

4:45
H **Movie:** The Sword and the Sorcerer

5:00
7 Listen & Learn
11 Biography

5:05
S **Movie:** Edge of Doom

5:30
4 Health Field
7 Richard Simmons
9 *Morning Stretch*
11 News

Fri., Apr. 22

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 3-2-1 Contact (cc)
21 Action Auction
31 Are You Listening
H The Luck of Roaring Camp
S **Movie:** Dragonslayer

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
H Willie Nelson and Family
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Action Auction
31 Watch Your Mouth
W **Movie:** The Secret Policeman's Other Ball

7:30
2 2 on the Town
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 **Baseball:** Mets vs. Atlanta
11 News
13 MacNeil/Lehrer
31 Getting to Know Me

8:00
2 Dukes of Hazzard
4 Sawyer and Finn
5 PM *Magazine*
7 Baby Makes Five
11 **Baseball:** Yankees vs. Minnesota
13 Washington Week in Review
21 Action Auction
31 Reet Petite and Gone
H **Movie:** Honky Tonk Freeway
N **Movie:** The Tall Blond Man
S **Movie:** Clash of the Titans

8:30
5 Healthbeat
7 At Ease
13 Wall $treet Week

9:00
2 **Movie:** Dream House. John Schneider, Marilu Henner.
4 Knight Rider
5 Merv Griffin
7 **Movie:** Victims (1982). Kate Nelligan, Ken Howard.
13 The Glory of the Garden
21 Action Auction
31 Amanecer
W **Movie:** Absence of Malice

9:30
31 Presente

10:00
4 NBC Reports: Banking on the Brink
9 Public Affairs
5 11 News
13 Innovation
31 Masterpiece Theatre: Private Schulz
H Going for Laughs
N **Movie:** Fire Sale
S **Movie:** The Sword and the Sorcerer

10:30
9 N.J. Report
11 News
13 Freedom to Speak

11:00
2 4 7 News
5 M*A*S*H
9 Lie Detector
11 Odd Couple
13 **Movie:** Only Yesterday (1933). Margaret Sullivan, John Boles.
21 Action Auction
H **Movie:** The Four Seasons
W Leonard Report

11:30
2 **Basketball:** NBA Playoff
4 Tonight
5 Mary Hartman, Mary Hartman
7 Nightline
9 Hawaii Five-O
11 Saturday Night
W **Movie:** It's Not the Size That Counts

11:45
S **Movie:** Conan the Barbarian

12 MIDNIGHT
5 *Mission: Impossible*
7 The Last Word
N **Movie:** Dersu Uzala

12:30
4 SCTV Network
9 Chronicle
11 Star Trek

12:55
H Willie Nelson and Family

1:00
5 Soul Train
7 **Movie:** Sabrina (1954). Audrey Hepburn, Humphrey Bogart.
9 Childhelp U.S.A. Special
W **Movie:** Young Lady Chatterly

1:30
2 **Movie:** State Secret (1950). Douglas Fairbanks Jr., Glynis Johns.
11 News

1:40
S **Movie:** Excalibur

2:00
4 News
5 America's Top Ten
9 Joe Franklin
11 Best of the Midnight Special

2:30
5 **Movie:** Run for the Sun (1956). Richard Widmark, Jane Greer. A reporter in Mexico discovers a Nazi hideout.
H HBO Theatre: Barefoot in the Park

3:00
4 Mary Tyler Moore
9 **Movie:** Assassination (1967). Henry Silva, Fred Beir. *A detective thought to be dead ends up on the same case as his wife's new husband.*
11 *One Step Beyond*
W Rush: Exit Stage Left

3:26
2 **Movie:** Indict and Convict (1974). Ed Flanders, George Grizzard.

3:30
4 Mary Tyler Moore
11 Twilight Zone

4:00
4 Bob Newhart
11 Candid Camera
W **Movie:** Green Ice

4:05
S **Movie:** Hearts and Minds

4:30
4 Here's Lucy
11 Abbott and Costello

4:40
H Going for Laughs

5:00
4 News
11 Best of Groucho

5:30
2 Public Hearing
11 Biography

5:35
9 **Movie:** Miranda (1948). Glynis Johns, Margaret Rutherford. A mermaid prefers the cultured life she finds on land to her sea life.

Mon., Apr. 25

6:00
2 4 7 News
5 Three's Company

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9 BJ/Lobo Show
13 Tuned In
21 Latenight
31 All About TV

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 Up and Coming
W **Movie:** Shoot the Moon

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Answer Wise
31 Opening Night
H Fraggle Rock

8:00
2 Archie Bunker's Place
4 Love, Sidney
5 PM Magazine
7 That's Incredible
9 Road to L.A.
11 **Movie:** Blood Feud (1983). Robert Blake, Cotter Smith. An historically based tale of the conflict between Teamsters Union leader Jimmy Hoffa and Robert F. Kennedy. Part I.
13 Frontline: Electric Danger
21 Jacques Cousteau: The Flight of the Penguins
31 Afro-American Perspectives
H **Movie:** The Wrath of Khan
N **Movie:** The Rules of the Game
S **Movie:** Blow Out

8:30
2 Foot in the Door
4 Family Ties
5 Carol Burnett
31 Faces: In Defense of Housewives

9:00
2 Alice
4 **Movie:** How to Beat the High Cost of Living (1980). Susan Saint James, Jessica Lange.
5 Merv Griffin
7 **Movie:** Wanda Nevada (1979). Peter Fonda, Brooke Shields.
9 **Movie:** The Poppy is Also a Flower (1966). Trevor Howard, Yul Brynner. Drug traffic and murder.
13 Great Performances—Dance in America: The Magic Flute
21 Kennedy Center Tonight: Medea
31 Cityscope

9:30
2 One Day at a Time
31 Doris Chase Concepts
W **Movie:** Blood on the Sun

10:00
2 Cagney and Lacey
5 11 News
13 Royal Heritage: Salute to Britain: The First Three Georges
31 Mystery! We, the Accused
H **Movie:** Star Wars
N **Movie:** The Blackboard Jungle
S Miss Pat Collins's 20th Anniversary Show

10:30
11 News
21 Reflections on Medea

11:00
2 4 7 News
5 M*A*S*H
9 Lie Detector
11 Odd Couple
13 American Dance Festival: Keeper of the Flame
21 Tony Brown's Journal
S Loving Friends and Perfect Couples
W **Movie:** I Love You

11:30
2 Trapper John, M.D.
4 Best of Carson
5 Mary Hartman, Mary Hartman
7 Nightline
9 Hawaii Five-O
11 Saturday Night
21 Latenight
S A New Day in Eden

12 **MIDNIGHT**
5 Mission: Impossible
7 The Last Word
H Willie Nelson and Family
N **Movie:** O Lucky Man
S **Movie:** Texas Lightning

12:30
4 David Letterman
9 Music World
11 Star Trek

12:40
2 Columbo

1:00
5 America's Top 10
7 **Movie:** The Denver and Rio Grande (1952). Edmond O'Brien, Sterling Hayden.
9 Psychic Phenomena
W **Movie:** Continental Divide

1:30
4 11 News
5 Chico and the Man
H Not Necessarily the News

1:35
S **Movie:** I'm Dancing as Fast as I Can

2:00
2 News
5 Best of Midday
9 Joe Franklin
11 **Movie:** Waltz of the Toreadors (1962). Peter Sellers, Margaret Leighton. Jean Anouilh's story of a retired English general's ruminations.
H Yesterday Show

2:30
4 Mary Tyler Moore
H **Movie:** Fugitive Family

3:00
4 Mary Tyler Moore
9 **Movie:** The Silence (1974). Will Geer, Ellen Geer. A deaf child acquires self-confidence under the tutelage of a forest hermit.
W **Movie:** Turning Point

3:20
5 Off the Set

3:30
4 Bob Newhart
S **Movie:** Merry-Go-Round

3:50
5 Black News

4:00
4 Here's Lucy
11 Candid Camera

4:10
H **Movie:** Carbon Copy

4:30
4 News
11 Abbott and Costello

5:00
7 Listen & Learn
11 Biography
W Best of Floyd

5:10
S **Movie:** The Pride of the Yankees

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News

5:45
H Video Jukebox

Tue., Apr. 26

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 Tuned In
21 Latenight
31 Women: NY Edition
S **Movie:** Pippin

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
H **Movie:** Savage Harvest
W News

6:45
31 News From City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 Que Pasa U.S.A.?
W **Movie:** The Amateur

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 **Baseball:** Mets vs. Cincinnati
11 News
13 MacNeil/Lehrer
21 Feeling Fine!
31 Tony Brown's Journal

8:00
2 I, Leonardo: A Journey of the Mind
4 The A Team
5 PM Magazine
7 Happy Days (cc)
11 **Baseball:** Yankees vs. Kansas City
13 Nova
21 Frontline
31 With Ossie and Ruby
H Philip Marlowe
N **Movie:** Fire Sale
S Cher

8:30
5 Special: Soup Man
7 Laverne & Shirley (cc)
31 Detroit Black Journal

9:00
2 **Movie:** Killjoy (1981). Kim Bassinger, Robert Culp.
4 Remington Steele
5 Merv Griffin
7 Three's Company (cc)
13 American Playhouse: Wings
21 Masterpiece Theatre: Private Schulz
31 Humanities Through the Arts
H **Movie:** The Four Seasons
S **Movie:** The Secret Policeman's Other Ball
W **Boxing**

9:30
7 9 to 5
31 Understanding Human Behavior

10:00
4 NBC White Paper: Crime and Insanity
5 News
7 Hart to Hart (cc)
9 Public Affairs
21 Music of Man
31 Japan: Living/Changing Tradition
N **Movie:** This Sporting Life

10:30
9 Nine on N.J.
11 News
13 Raphael Soyer: New York Painter
31 It's Everybody's Business
S Best of Bizarre

11:00
2 4 7 11 News
5 M*A*S*H
9 Lie Detector
13 **Movie:** Hail the Conquering Hero (1944). Eddie Bracken, Ella Raines.
21 Inside Washington
31 Focus on Society
H Going for Laughs
S Loving Friends and Perfect Couples
W **Movie:** It's Not the Size That Counts

11:30
2 Quincy
4 Tonight
5 Mary Hartman, Mary Hartman
7 Nightline
9 Hawaii Five-O
11 Saturday Night
21 Latenight
31 The American Story
S A New Day in Eden

12 **MIDNIGHT**
5 Mission: Impossible
7 The Last Word
H **Movie:** Absence of Malice
S **Movie:** High Risk

12:20
N **Movie:** The Tall Blond Man

12:30
4 David Letterman
9 Music World
11 Star Trek
W **Movie:** Magic

12:40
2 McMillan and Wife

1:00
5 Hogan's Heroes
7 **Movie:** Tempest (1959). Van Heflin, Silvana Mangano.
9 World Vision Special

1:30
4 11 News
5 Chico and the Man

1:40
S **Movie:** Mephisto

2:00
2 News
5 **Movie:** Billion Dollar

Brain (1967). Michael Caine, Karl Malden. *Spies and counterspies in Finland.*
9 Joe Franklin
11 **Movie:** Dracula's Castle (1969). John Carradine, Paula Raymond. *A bloodthirsty couple kidnaps young girls.*
H **Movie:** Evilspeak

2:30
4 Mary Tyler Moore
W Bobby Short

3:00
4 Mary Tyler Moore
9 **Movie:** God's Little Acre (1958). Robert Ryan, Tina Louise. *The lives of Georgia farmers according to Erskine Caldwell.*

3:30
4 Bob Newhart
W **Movie:** S. O. B.

3:35
H **Movie:** Savage Harvest

4:00
4 Here's Lucy
11 Candid Camera
S **Movie:** The Secret Policeman's Other Ball

4:30
4 News
11 Abbott and Costello

5:00
7 Listen & Learn
11 Biography

5:05
H Going For Laughs

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News
S **Movie:** Mark Twain Theatre

Weekend, Apr. 23–24

Sat., Apr. 23

6:00
2 Patchwork Family
4 Sonrisas
5 Pattern For Living
11 News
H **Movie:** Beyond the Reef

6:30
4 Infinity Factory
5 Insight
7 News
11 Candid Camera
S Hollywood

7:00
2 Captain Kangaroo
4 One of a Kind
5 World Tomorrow
7 Wildlife Adventure
9 News
11 Dr. Snuggles
S Mark Twain Theatre

7:30
4 Comic Book Kids
5 Bullwinkle
7 Davey and Goliath
9 Make Peace With Nature
11 Pink Panther
H The Wonder of It All

8:00
2 Popeye & Olive
4 Flintstone Funnies
5 Laughtoons
7 Superfriends
9 Christopher Closeup
11 Cartoons
13 Sesame Street (cc)
31 Carrascolendas

8:30
2 Pandamonium
4 Shirt Tales
5 My Three Sons
7 Pac Man/Little Rascals/Richie Rich
9 New Jersey People
11 Sport Billy
31 Oye Willie
S **Movie:** The High Cost of Loving

9:00
2 Meatballs & Spaghetti
4 Smurfs
5 Waltons
9 Nine on N.J.
11 Wall Street Journal Report
13 Mister Rodgers
31 La Esquina
H Women's Gymnastics

9:30
2 Bugs Bunny/Road Runner
7 Pac-Man
9 Davey and Goliath
11 Herald of Truth
13 Electric Company
31 Mundo Real

10:00
5 Saturday Morning
7 Scooby Doo/Puppy Hour (cc)
9 Dr. Who
11 Gospel Hour
13 Cosmos
31 Sonrisas
S **Movie:** Three Guys Named Mike
W Yesterday's Theatre: Hawaiian Buckaroo

10:30
2 Dukes
4 Gary Coleman
31 Que Pasa U.S.A.?
H Yesterday Show

11:00
2 Bugs Bunny/Road Runner
4 Incredible Hulk and Amazing Spiderman
7 Mork and Mindy Hour
9 All Star Wrestling
11 Hee Haw
13 Oceanus
31 Humanities Through the Arts
H **Movie:** Absence of Malice

11:30
2 Bugs Bunny/Road Runner
13 Oceanus

11:45
W **Movie:** The Bible

12 NOON
2 Gilligan's Planet
4 Jetsons
5 Special: AVA Awards
7 Weekend Specials (cc)
9 Hardy Boys/Nancy Drew Mysteries
11 Twilight Zone
13 Presente
21 Gourmet Cooking
31 Understanding Human Behavior
S **Movie:** Heartbeeps

12:30
2 New Fat Albert Show
4 Flash Gordon
7 American Bandstand
11 One Step Beyond
13 Sports America
21 Acid Rain: Requiem or Recovery

1:00
2 Blackstar
4 Baseball Bunch
5 Bionic Woman
9 **Movie:** The Curse of Bigfoot (1972). William Simonsen, Robert Clymire. *High school students discover the dormant monster.*
11 At the Movies
21 Victory Garden
31 Japan: Living/Changing Tradition
H **Movie:** For Your Eyes Only

1:30
2 Children's Film Festival
4 **Baseball:** L.A. vs. Pittsburgh
7 Sha-Na-Na
11 Happy Days Again
13 Everyday Cooking with Jacques Pepin
21 Square Foot Gardening
S Mark Twain Theatre

2:00
2 Public Hearing
5 6 Million Dollar Man
7 Like It Is
11 Laverne & Shirley & Co.
13 This Old House
21 Lap Quilting
31 It's Everybody's Business

2:30
2 **Tennis:** United Airlines Tournament of Champions
11 Sanford and Son
13 American Playhouse: Medal of Honor Rag
21 Gourmet Cooking
W **Movie:** Ultimate Thrill

3:00
5 **Movie:** The Four Assassins (1979). Alexander Fu Sheng, Chi Kuan-Chun. *Martial arts adventure.*
7 Sportsbeat
9 **Movie:** Experiment in Terror (1962). Glenn Ford, Lee Remick. *An FBI agent tracks a killer.*
11 **Movie:** The Missouri Breaks (1967). Marlon Brando, Jack Nicholson. *Horse thieves face a hired gunman.*
21 Acid Rain: Requiem or Recovery
31 Focus on Society
S Hollywood

3:30
7 Professional Bowlers Tour
21 Victory Garden
H The Wonder of It All
S **Movie:** Guys and Dolls

4:00
13 Nova
21 Square Foot Gardening
31 The American Story
W **Movie:** Alien

4:30
2 Sports Saturday
4 **Golf:** MONY Tournament
21 Lap Quilting

5:00
5 Mission: Impossible
7 Wide World of Sports
11 Chips Patrol
13 America's Black Forum
21 Action Auction
31 Last Chance Garage
H **Movie:** Beyond the Reef

5:30
9 Racing From Hialeah
13 Open Mind
31 Lawmakers

6:00
2 Channel 2 the People
4 News
5 Starsky and Hutch
9 Racing From Aqueduct
11 Star Trek
13 Lawmakers
21 Action Auction
31 Searching
S Cher
W **Movie:** Chain Reaction

6:30
2 4 7 News
9 In Search Of
13 Mainstream
31 European Television
H Women's Gymnastics

7:00
2 News
4 Prime of Your Life
5 Welcome Back Kotter
7 Vision Special
9 Outdoor Life
11 Dance Fever
13 Inside Albany
21 Action Auction
31 New Voice
S **Movie:** The Wrath of Khan

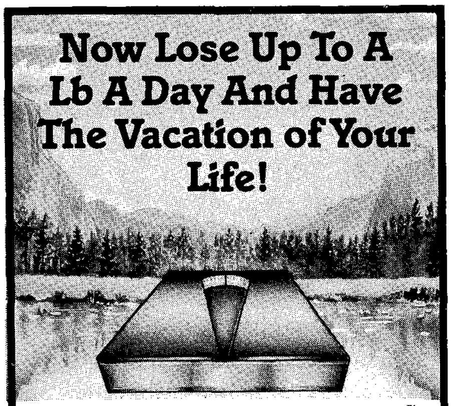
7:30
2 2 on the Town
4 Glen Campbell
5 All in the Family
7 N.Y. People
9 **Baseball:** Mets vs. Atlanta
11 Solid Gold
13 Agronsky & Company
31 Opening Night

8:00
2 **Movie:** Matilda (1981). Elliot Gould, Robert Mitchum.
4 Diff'rent Strokes
5 **Movie:** The Strawberry Blonde (1941). James Cagney, Rita Hayworth. *An 1890s comedy of infatuation and romance.*
7 T.J. Hooker
13 The Ascent of Man
21 Action Auction
31 Radio
H **Movie:** Absence of Malice
N **Movie:** Prince of the City
W **Movie:** The Wrath of Khan

8:30
4 Silver Spoons
11 **Movie:** Heaven Knows, Mr. Allison (1957). Robert Mitchum, Deborah Kerr. *A Marine corporal and a nun end up on a deserted island.*

9:00
4 Mama's Family
7 Love Boat (cc)
13 Masterpiece Theatre: I, Claudius
21 Action Auction
31 NYU Broadcast Lab
S **Movie:** Partners

9:30
2 News Special: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Nuclear Arms Debate
4 Teacher's Only
31 Women: NY Edition

10:00
4 Monitor
5 News
7 Fantasy Island
9 The Saint
13 **Movie:** Hail the Conquering Hero (1944). Eddie Bracken, Ella Raines.
21 Action Auction
31 Jewish TV Show
H Philip Marlowe
W Cher

10:30
5 Black News
11 News

10:50
N **Movie:** La Cage aux Folles

11:00
2 4 7 News
5 **Movie:** The Taming of the Shrew (1967). Elizabeth Taylor, Richard Burton. A feisty screen version of Shakespeare's comedy.
9 Jackie Gleason Show
11 Odd Couple
21 Action Auction
H Not Necessarily the News
S Best of Bizarre
W **Movie:** Private Nurse

11:15
7 News

11:30
4 Saturday Night Live
9 Harness Racing From Yonkers
11 Streets of San Francisco
H **Movie:** For Your Eyes Only
S **Movie:** Student Bodies

11:40
13 Mystery! We, the Accused

11:45
2 Sportspeople
7 **Movie:** A Big Hand for the Little Lady (1966). Henry Fonda, Joanne Woodward.

12 MIDNIGHT
2 **Movie:** Paint Your Wagon (1969). Lee Marvin, Jean Seberg
9 Championship Wrestling

12:25
N **Movie:** Honor Guard

12:30
11 Best of the Midnight Special
W The Joy of Letting Go

1:00
4 Rock 'N' Roll Tonight
9 **Movie:** Murder Clinic (1966). William Berger, Francoise Prevost. A monster wanders the halls of an old doctor's clinic.
S **Movie:** Cutter's Way

1:30
5 **Movie:** Devotion (1946). Ida Lupino, Olivia de Havilland. Biography of the Brontë sisters
11 News

1:45
H Yesterday Show

2:00
7 **Movie:** Dirty Dingus Magee (1970). Frank Sinatra, George Kennedy
11 Solid Gold
W **Movie:** Alien

2:15
H **Movie:** Evilspeak

2:30
4 Evening at the Improv

3:00
9 **Movie:** Murder Mansion (1970). Analia Gade, Evelyn Stewart. A night in a mansion steeped in legend.
11 **Movie:** All Mine to Give (1956). Patty McCormick, Rex Thompson. Western frontier epic.

3:30
4 Bob Newhart

3:50
H Philip Marlowe

4:00
4 Mary Tyler Moore
S **Movie:** Guys and Dolls
W **Movie:** Chain Reaction

4:12
2 **Movie:** Limbo (1972). Kate Jackson, Stuart Margolin.

5:00
11 Biography

5:30
9 To be announced
11 Christopher Closeup

5:45
11 Davey and Goliath

Sun., Apr. 24

6:00
4 Sermonette
9 N.J. Report
11 News
H **Movie:** Excalibur

6:30
2 Kidsworld
4 Agriculture U.S.A.
7 9 News
11 Candid Camera
S **Movie:** Mountain Family Robinson

7:00
2 Captain Kangaroo
4 Joy of Gardening
7 Faith for Today
9 Newark and Reality
11 Robert H. Schuller

7:30
4 Journey to Adventure
5 Time for Timothy
7 Insight
9 New Jersey People

8:00
2 For Our Times
4 Here's Lucy
5 Jimmy Swaggart
7 Christopher Close-up
9 To be announced
11 Frederick Price
13 Sesame Street (cc)

8:30
2 Way to Go
4 Bob Newhart
7 Eyewitness News Conference
9 Day of Discovery
H **Movie:** The Salamander
S **Movie:** Starbirds

9:00
2 Sunday Morning
4 That Teen Show
5 Wonderama
7 Like It Is
9 Oral Roberts
11 Return to the Planet of the Apes
13 Mister Rodgers

9:30
4 Ebony/Jet Celebrity Showcase
5 Documentary: Encounter With the Unknown (1975). Rod Serling, narrator.
9 Point of View
11 Josie and the Pussycats
13 Electric Company

10:00
4 Positively Black
7 Tiempo
9 Mass
11 Tom and Jerry
13 Paddington Bear
S **Movie:** Continental Divide
W **Movie:** Clash of the Titans

10:30
2 Public Hearing
4 Visiones
7 Entertainment This Week
9 That's the Spirit
11 Pink Panther
13 Mainstream
H Sheena Easton

11:00
2 Newsmakers
4 First Estate
5 **Movie:** Tarzan's Three Challenges (1963). Jack Mahoney, Woody Strode.
9 Make Peace With Nature
11 Three Stooges
13 Frontline: Abortion Clinic

11:30
2 Face the Nation
4 Today in New York
7 This Week With David Brinkley
9 Rex Humbard
11 **Movie:** Abbott and Costello Meet the Keystone Kops (1947). Bud Abbott, Lou Costello. Two men go to Hollywood to buy a movie studio.
H Fraggle Rock

12 NOON
2 Channel 2 the People
4 News 4orum
9 Robert H. Schuller
13 The Shakespeare Plays: Henry VI, Part IIIa
21 Antiques and Americana
H **Movie:** Excalibur
S Paper Chase—The Second Year
W **Movie:** Conan the Barbarian

12:30
2 Lorne Greene's New Wilderness
4 Meet the Press
7 Directions
21 Magic of Decorative Painting

12:45
5 **Movie:** The Man in the Iron Mask (1970). Richard Chamberlain, Louis Jourdan.

1:00
2 **Basketball:** NBA Playoffs
4 Our Largest Minority: The Disabled
7 This Is the USFL
9 Nine on N.J.
21 Washington Week in Review
S Making of Raiders of the Lost Ark

1:30
7 USFL Football
9 Greatest Sports Legends
11 This Week in Baseball
21 Wall Street Week

2:00
4 Al McGuire on Sports
9 **Baseball:** Mets vs. Atlanta
11 **Baseball:** Yankees vs. Minnesota
13 Great Performances: Wagner's Ring: Siegfried, Act III
21 Eastern Intercollegiate Wrestling Association [illegible]mpionships
[illegible]ovie: Edge of
[illegible]

[illegible]:30
[illegible] Golf: MONY Tournament
H **Movie:** The Salamander
W **Movie:** Sea Wolves

3:00
5 **Movie:** Darker Than Amber (1970). Rod Taylor, Suzy Kendall.

3:30
13 Wagner in Venice

4:00
13 American Interests
21 Matinee at the Bijou
31 Washington Week in Review
S **Movie:** Continental Divide

4:30
4 Sportsworld
9 Cosmos Soccer
13 American Interests
31 Lawmakers
H Sheena Easton
W Easter Story

4:45
7 Wide World of Sports

5:00
5 Kojak
11 **Movie:** Smash-up on Interstate 5 (1976). Robert Conrad, Vera Miles.
13 Innovation
31 Inside Washington
W The Boy Who Never Was

5:30
13 Firing Line
21 Sneak Previews
31 Cityscope
H **Movie:** McLintock!

6:00
2 4 7 News
5 **Movie:** Will Penny (1968). Charlton Heston, Joan Hackett.
21 Answer Wise
31 All About TV
S **Movie:** Mountain Family Robinson
W **Movie:** The Clash of the Titans

6:30
2 4 7 News
9 Road to L.A.
13 Civilization
21 Answer Wise
31 Searching

7:00
2 60 Minutes
4 Chips
7 Ripley's Believe It or Not!
11 Candid Camera
21 Inside Albany
31 Rebop

7:30
9 N.J. People
11 At the Movies
13 Creativity with Bill Moyers
21 Dishes and Diesels
31 Getting to Know Me
H Fraggle Rock

8:00
2 Goodnight, Beantown
4 **Movie:** Going in Style (1979). Art Carney, George Burns.
5 Special: Discover: The World of Science
7 Matt Houston
9 Straight Talk
11 Wall Street Journal Report
13 Cosmos
21 Mystery! We, the Accused
31 Gospel Workshop
H **Movie:** Southern Comfort
N **Movie:** Get Out Your Handkerchiefs
S **Movie:** Stripes
W **Movie:** The Last Word

8:30
2 Gloria
11 Lawrence Welk
31 Burglar Proofing

9:00
2 Jeffersons
5 Healthbeat Special
7 **Movie:** Melvin and Howard (1980). Paul Le Mat, Jason Robards. The story of Melvin Dummer, who once gave Howard Hughes a lift and later claimed to be Hughes's heir.
9 It Is Written
13 Masterpiece Theatre: Private Schulz
21 **Movie:** Sweet Rosie O'Grady (1943). Betty Grable, Robert Young.
31 Amanecer

9:30
2 Bob Newhart
9 World Tomorrow
11 Paul Anka
31 Presente

10:00
2 The 60s: Music, Madness, and Magic
4 Casablanca
5 11 News
9 Jimmy Swaggart
13 Good Neighbors
31 Crisis to Crisis
H **Movie:** Conan the Barbarian
N **Movie:** Days of Heaven
S Paper Chase—The Second Year
W **Movie:** Conan the Barbarian

10:30
5 Sports Extra
11 From the Editor's Desk
13 Doctor in the House
21 Bluegrass Ramble II

11:00
2 4 News
5 Off the Set
9 Week in Review
11 Odd Couple
13 Independent Focus
S Loving Friends and Perfect Couples

11:15
2 7 News

11:30
5 David Susskind
11 Honeymooners
S A New Day in Eden

11:45
2 Sports Update
4 **Movie:** The Acorn People (1981). Ted Bessell, Cloris Leachman. A camp counselor's relationship with severely disabled children.
7 Sports Special

12 MIDNIGHT
2 Trapper John, M.D.
7 **Movie:** She Lives (1974). Season Hubley, Desi Arnaz Jr.
9 **Movie:** Luther (1974). Stacy Keach, Patrick Magee. The story of Martin Luther.
11 Larry King
N **Movie:** The Arousers
S What's Up America!

12:10
H The Great Pleasure Hunt

12:30
W **Movie:** Boogeyman

1:00
2 Barnaby Jones
S **Movie:** Atlantic City

1:10
H **Movie:** I'm Dancing as Fast as I Can

1:30
5 Moneyworks
7 **Movie:** Born Losers (1967). Tom Laughlin, Elizabeth James. A halfbreed joins a motorcycle gang; forerunner of the Billy Jack films.
11 News

1:45
4 Mary Tyler Moore

2:00
2 News
11 It's Your Business

2:15
4 Visiones

2:30
9 Music World
11 **Movie:** Pygmalion (1938). Leslie Howard, Wendy Hiller. Shaw's tale of a London peasant and a phonetics professor.

2:45
4 First Estate
S **Movie:** The Burning

3:00
9 **Movie:** One Day in the Life of Ivan Denisovich (1971). Tom Courtney, James Maxwell. A prisoner survives in a Siberian concentration camp.

3:05
H **Movie:** A Little Sex

3:15
4 News

4:15
S Making of Raiders of the Lost Ark

4:30
11 Abbott and Costello

4:45
H **Movie:** The Sword and the Sorcerer

5:00
7 Listen & Learn
11 Biography

5:15
S **Movie:** Edge of Doom

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

CINCO DE MAYO—349 W. Broadway, 226-5255 Casual. Mexican. Spcls: combination platters, chimichangas, green chili. Open Tues.-Sun. noon-midnight. Br Sat.-Sun. noon-4. Private parties for 12-100. Closed Mon. **(I)** AE, MC, V.

EDO GARDEN—104 Washington St., 344-2583. Casual. Traditional Japanese. Spcls: sushi, hot-pot dishes, Zen kaiseki dinners. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

EVERYTHING YOGURT—1 Coenties Slip, 635-3800. Casual. American. Spcls: frozen yogurt, vegetarian sandwiches, hot casseroles, cold vegetable & pasta salad. Open for B & L Mon.-Fri. 6 a.m.-6 p.m., Sat. 10-4. **(I)** No credit cards.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

LAUGHING MOUNTAIN—148 Chambers St., 233-4434. Casual. American-Nouvelle. Spcls: fettuccine with scallops, mushrooms and prosciutto, duckling in green peppercorn sauce, fresh vegetables in white wine with Chinese noodles. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4:30. Classical guitarist Br Sun. **(M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Tues.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Kyoto style Japanese cuisine. Spcls: seafood, chicken, Omen noodles. Res. sug. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(I-M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. **(M-E)** AE, MC.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun. to 10. Also **2444 Broadway, bet. 90th-91st Sts.,** 787-1110. **(I)** AE.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M-E).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. *107 stories atop Manhattan.* Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., at Spring St. 966-1300. Casual. Nouvelle-American. Spcls: seafood salad, breast of duck with honey, tenderloin of beef with truffles. Res. sug. L Mon.-Fri. 11:30-3. D nightly 6-2 a.m. Br Sat.-Sun. noon-6. Pianist eves. **(M)** AE.

Greenwich Village

A BIENTOT DU SOIR—328 W. 12th St., 924-3413. Casual. French. Spcls: mousse of salmon, paillard de boeuf au poivre vert. Res. sug. D Mon.-Sat. 6-midnight. Complete D. Closed Sun. **(M)** AE, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

BONDINI'S—62 W. 9th St., 777-0670. Dress opt. Northern Italian. Spcls: seafood fra diavolo, vitello Valdostana. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete D. Piano nightly. Free D parking. Closed Sun. **(M)** AE, CB, DC, V.

CAFE DOMEL—13 Eighth Ave., nr. 12th St., 929-7553. Casual. Venetian-Northern Italian. Spcls: pasta with wild mushrooms, roast duck with cognac, port & gooseberry sauce, carpaccio Cipriani style. Res. sug. Tea & sandwiches Tues.-Sun. 3-5:30. D Tues.-Sun. 5:30-midnight. Closed Mon. **(M)** AE.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(M)** No Credit Cards.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz Thurs.-Sun. from 10. **(M)** AE, CB, DC, MC, V.

GOTTLIEB'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. International. Spcls: whole fish, gaucho steak, fresh vegetables oriental style. D daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, CB, DC, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued

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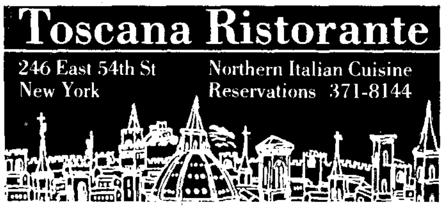
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steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Br Sun. noon-4. Private parties. **(M)** AE.

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)** No Credit Cards.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: ballotine of crayfish, ravioli with sweetbreads, red snapper with bouillabaisse sauce, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

VILLAGE GARDEN—49 Charles St., nr. 10th St., 242-2155. Casual. Japanese. Spcls: sushi, sashimi, seafood. D only Mon.-Sat. 5-11. Spcl. pre-theater D 5-7. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

VILLAGE INDIA—206 Sullivan St., off Bleecker St., 982-1180. Casual. Indian. Spcls: chicken tandoori, chicken tikka, lamb jalfrazi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 4:30-11, Sat.-Sun. noon-midnight. Complete L & D. **(I)** AE, CB, DC, MC, V.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. **(I)** AE, CB, DC, MC, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I)** AE, CB, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BUCHBINDER'S—375 Third Ave., at 27th St., 683-6500. Casual. Continental. Spcls: Nora's East Hampton clam chowder, rosemary chicken, fresh fish daily. Res. sug. Open daily noon-2 a.m. Br Sat.-Sun. noon-3, chamber music. **(M)** AE, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. **(M)** AE, CB, DC, MC, V.

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav-Continental. Spcl: ambassador à la Ziggy (chicken, veal & filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No Credit Cards.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. & Br. **(M)** AE, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-4. D daily 4-1 a.m. Br Sat.-Sun. noon-4. Complete L & D. Ent. nightly. **(I-M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo ball soup. Open Sun.-Thurs. 10 a.m.-10 p.m., Fri.-Sat. to 11. Free parking. **(I)** AE.

PER BACCO!—140 East 27th St., 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. **(I-M)** AE, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

A QUIET LITTLE TABLE IN THE CORNER—237 Madison Ave., at 37th St., in the Executive Hotel, 685-7160. Casual. American-Continental. Spcls: sirloin steak, coconut shrimp in beer batter, seafood. Res. sug. L Mon.-Fri. 11:30-5. D Mon. 5-midnight, Tues.-Thurs. to 1, Fri.-Sat. to 2. Pianist Mon.-Sat. from 5. Closed Sun. **(M)** AE, CB, DC, MC, V.

R.J.'S BARBECUE—220 Madison Ave., at 37th St., 889-5553. Casual. American. Spcls: barbecued chicken, 4 types of ribs, homemade desserts. Open Mon.-Fri. 11 a.m.-1 a.m., Sat. from 4. Br Sun. noon-4. D Sun. 4-11. Ent. Fri.-Sat. 10-1 a.m. & Br Sun. Private parties for 50-100. **(I)** AE, DC, MC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: asparagus salad with lump crabmeat in Cognac sauce, fillets of beef, Dover sole. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pianist Mon.-Sat. 5:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30 a.m.-2 a.m. Spec. Br Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—**246 Columbus Ave., bet. 71st & 72nd Sts., 877-3900. **Tuesday's '76'** — 1461 First Ave., at 76th St., 879-7676. **(I)** AE, MC, V.

14th-42nd Streets, West Side

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Closed Sun. **(I-M)** AE, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

FACTOR'S FIND CAFE—470 W. 23rd St., 691-1708. Casual. American-Continental. Vintage wine by the glass. Open Sun.-Thurs. 11 a.m.-3 a.m., Fri.-Sat. to 6 a.m. Cocktails 4-7 p.m. Br Sat.-Sun. 11-4. **(M)** AE, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: roast rack of lamb, bouillabaisse, scaloppine francese. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: London mixed grill, Keens mutton chop, grilled bass with merlot. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

RESTAURANT DIRECTORY

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

SAN REMO WEST—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

TOLEDO—55 W. 35th St., 947-1350. Casual. Spanish. Spcls: zarzuela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.-Sat. noon-10. Private parties for 100. Closed Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

AMBROSIA—216 E. 49th St., 838-6662. Dress opt. Continental. Spcls: escalope of veal, lacquered roast duckling. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Complete D. Pianist Keith Ingram nightly. Private parties for 80. Closed Sun. **(M)** AE, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jackets required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 7:30-11:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HEMINGWAY'S—58 E. 56th St., 688-9530. Casual. Continental-French. Spcls: roast duck with fruit glaze, steak au poivre, fresh pasta Alfredo. Res. sug. L Mon.-Fri. 11:45-4:30. D daily 5-10. Br Sat.-Sun. 11:45-4:30. Private parties for 30. **(I-M)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

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IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

IMPERIAL DRAGON EAST—148 E. 46th St., 986-4676. Casual. Szechuan. Spcls: chen pei ngau (orange beef), Tang's seafood basket, thrice fowled. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Fri. 5-11, Sat.-Sun. noon-11. Private parties for 60. **(M)** AE, CB, DC, MC, V.

JOYCE'S—948 Second Ave., at 50th St., 759-6780/1. Dress opt. American. Spcls: prime ribs of beef, 4-lb lobster, fresh seafood. Res. sug. Open daily noon-3 a.m. Private party room for 20. **(M)** AE, CB, DC, MC, V.

KENNY'S STEAK PUB—565 Lexington Ave., bet. 50th & 51st Sts., 355-0666. Casual. American. Spcls: steak, chops, lobster tail. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CAVE HENRI IV—227 E. 50th St., 755-6566. Jacket required. French. Spcl: grenouille sautée Provençal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30. Complete D. Continental piano Tues.-Sat. Closed Sun. **(M)** AE, CB, DC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Sun. from 5. Complete L. **(M-E)** AE, CB, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

OAK IN JANG—47 E. 46th St., 688-2365. Dress opt. Korean. Spcls: ginghiskan, kalbi, pulkobi. Res. nec. Open daily noon-10:30. Private parties. **(I-M)** AE, CB, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

PRESS BOX—139 E. 45th St., 697-4734. Dress opt. American-Continental. Spcls: steak, seafood, veal. Res. sug. Open Mon.-Fri. 11:30 a.m.-10 p.m. Private parties. Free D parking. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

RICH AND FAMOUS—227 E. 45th St., 986-6085. Dress opt. Hunan-Shanghai-Peking-Szechuan. Spcls: orange beef, seafood combination, chicken & shrimp Szechuan style. Res. sug. Open daily 11:30 a.m.-11 p.m. Pianist nightly 7-10. Private parties. **(I)** AE, CB, DC, MC, V.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borscht, blini with red caviar, pelmeni, pirojski. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

ST. JOHN—361 E. 49th St., 751-0416. Casual. American. Spcls: seafood platter, New York sirloin, hamburgers. L Mon.-Fri. noon-4. D daily 5-11. Br Sat.-Sun. noon-4. **(I)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

TRACY'S—994 First Ave., bet. 54th & 55th Sts., 888-0018. Jackets required after 6. French. Spcls: loin of lamb stuffed with lamb mousseline, medallions of pork with blackpepper and orange, veal chop with sun-dried tomatoes. Res. sug. Br Sun. noon-3:30. D Mon.-Sat. 6-midnight, Sun. to 10:30. Ent. nightly. **(M)** AE, MC, V.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. **The Hideaway:** Cocktails Tues.-Sat. 5-1 a.m. Pianist George Feyer 9-1 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sat. to midnight, Sun. noon-11:30. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. **(M)** AE, CB, DC

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sat. **(M)** AE, CB, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CELESTIAL EMPIRE—144 W. 46th St., 869-9183. Dress opt. Szechuan-Mandarin. Spcl: crispy fish in chili sauce. Res. sug. Open Mon.-Fri. 11:30 a.m.-11 p.m., Sat. noon-midnight. Discount D parking. Closed Sun. **(I)** AE, DC, MC.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked fillet mignon with horseradish sauce, Caribbean ribs with West-Indian sauce, fresh fish daily. Res. sug. Open Mon.-Fri. 11:30 a.m.-2 a.m., Sat. 5-4 a.m. Bar til 4 a.m. nightly. Private parties for 300. **(M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(I-M)** AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. **(I-M)** AE, V.

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Sat. 5:30-10:15. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. Free D parking after 5:30, Sun. all day. **(I)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St. 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

IMPERIAL DRAGON WEST—45 W. 55th St., 582-6180. Casual. Chinese-Szechuan. Spcls: thrice fowled, crystal prawns, Peking duck. Res. sug. Open daily noon-midnight. Complete L. **(I-M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JINYA SUSHI—1251 Ave. of Americas, at 50th St., (in Exxon Bldg.) 245-4094. Casual. Japanese. Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10, Sat. to 9:30. Closed Sun. **(M)** AE, CB, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT WEST 47th STREET—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 6:30 a.m.-7 p.m., Sat. 8 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

KEEWAH YEN—50 W. 56th St., 246-0770. Dress opt. Northern Chinese-Cantonese. Spcls: barbecued duck, suckling pig, dim-sum. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat. 5-1 a.m., Sun. 5-midnight. Private parties for 100. **(I-M)** AE, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, souffle glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

LA CRÊPE CAFE—57 W. 56th St., 247-1136. Casual. French. Spcls: crêpes, veal marengo, boeuf bourguignonne. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, CB, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medallions of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-11. Complete L & D. Private parties for 100. Closed Sun. **(E)** AE, DC.

LE CHAMPIGNON—35 W. 56th St., 245-6335. Dress opt. French. Spcls: ris de veau financière fleurons, champignon farci, canard rôti bigarade flambé au Grand Marnier. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Private parties for 40-60. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE QUERCY—52 W. 55th St., 265-8141. Dress opt. French. Spcls: fresh Dover sole, scallops. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044, 246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAMMA LEONE'S—239 W. 48th St., 586-5151. Casual. Italian. Spcls: veal & chicken parmigiana. Res. sug. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 3:30-11:30, Sat. 2:30-11:30, Sun. 2-10. Complete L & D. Ent. nightly. Private parties for 500. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

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RESTAURANT DIRECTORY

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)**
AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)**
AE, CB, DC, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor. 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)**
AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m.
AE, CB, DC, MC, V.

57th-60th Streets

ALTRI TEMPI—237 E. 58th St., 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppini marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)**
AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)**
AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE, CB, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)**
AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erb fresche, trancia di salmone al pepe verde, fegato c vitello e Lucanica Tirolese. Res. nec. L Mon.-Fr noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a. Closed Sun. **(M)** AE, MC,

LE STEAK—1089 Second Ave., bet 57th & 58th Sts 421-9072. Dress opt. French-style steakhouse ser ing steak only. D daily 5:30-11. Complete D. **(M)**
AE, D

LE TRAIN BLEU—1000 Third Ave., at 59th St., i Bloomingdale's, 705-2100. Recreation of Frenc railway dining car. Casual. Nouvelle cuisine. Re sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. Hig tea Mon.-Fri. 3-5. Closed Sun. **(M)** A

THE MAGIC PAN—149 E. 57th St., 371-326 Casual. Continental. Spcls: crêpes, steak Diane, sol bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m midnight, Sun. to 10 p.m. Complete L & D. Privat parties for 100. Also **1409 Ave. of the America** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sa from 11, Sun. 11-10. Cabaret nightly. **(I)**
AE, MC,

MAURICE—118 W. 57th St., in the Hotel Parke Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeu homard rôti à la vanille, millefeuilles de framboise Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V

NIRVANA—30 Central Park So., 752-0270. Casua Indian-Bengali-Pakistani. Res. sug. Open daily noon 1 a.m. Complete L & D. Private parties. Live sita music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)**
AE, CB, DC, MC, V

PARK PLACE—39 E. 58th St., 750-9700. Jacket required. American-Continental. Spcls: shrimp à l Park Place, rack of lamb, veal marsala. Res. sug. Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-midnight. Pianis 6:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V

PARK ROOM—36 Central Park S., in the Par Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. B Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent Tues.-Sat. **(M)** AE, CB, DC, MC, V

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000 **Edwardian Room:** Dress opt. Continental. Res. nec B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3 L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D dail 6-10. S daily 10-12:30. Arnie Grant Quartet for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Room:** Dress opt Continental. Res. nec. L Mon.-Fri. noon-3. D Mon. Fri. 6-10, Sat.-Sun. to 11. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m **Oyster Bar:** Casual. Fresh seafood. Res. nec. Ope Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E Palm Court:** Dress opt. Continental. Res. nec. Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11 noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8 Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3- a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri. Sat. to 12:30, Sun. 4-11:30. **(M-E)**
AE, CB, DC, MC, V

REGINE'S—502 Park Ave., bet. 59th & 60th Sts. 826-0990. Jacket & tie required. French. Spcls: le chaussons de veau aux pointes d'asperges, le tress de sole au beurre rose, le quadrillé de Charolais au quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun **(E)** AE, CB, DC, MC, V

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)**
AE, DC, MC, V.

TONY ROMA'S—400 E. 57th St., 308-0200. Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. Open Mon.-Sat. 11 a.m.-4 a.m., Sun. 4 p.m.-4 a.m. Pianist nightly. **(I)** AE, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)**
AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au coulis de framboises. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 36. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Thurs. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. L Tues.-Fri. noon-3. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. **(M)** AE, DC, MC, V.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Casual. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Singer-pianist Berri Blair, Tues.-Sat. 8-1. **(M-E)** AE, DC.

DIVA—306 E. 81st St., 650-1928. Dress opt. Northern Italian. Spcls: sautéed scampi, broiled veal chop, pasta Diva. Res. sug. D only Mon.-Thurs. 6-11, Fri.-Sat. to 11:30. Closed Sun. **(M)** AE, MC, V.

1573 A SEAFOOD CAFE—1573 York Ave., bet. 83rd-84th Sts., 535-5454. Dress opt. French-Nouvelle Seafood. Spcls: warmed fresh oysters with seaweed puree, roulade of sole with anise butter, poached sea-bass chinois with sake black beans & fresh ginger, poached shrimp & scallop wafers in herbed red pepper puree. Res. sug. D daily 6-11. Br Sun. noon-4. **(M)** AE.

FOO CHOW—1278 Third Ave., bet. 73rd & 74th Sts., 861-4350. Casual. Mandarin-Szechuan-Hunan-Cantonese dishes. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1, Sun. 1-midnight. House D. **(I-M)** AE, CB, DC, MC, V.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA FOLIE—21 E. 61st St., 765-1400. Jacket required. French. Spcls: oysters in champagne with caviar, paupiette de sole Chantal, confit de canard. L Mon.-Fri. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1. Pre-theater D Mon.-Fri. 6-7:30, Sat. to 7. After-theater D Mon.-Sat. from 11. Pianist-singer Mon.-Sat. Dancing Sat. from 11. Free valet parking after 7. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. **(E)** AE.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: *shrimp with honey mustard, roast quail with raisin & sausage stuffing.* Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy *sauce, poached salmon stuffed with scallop mousse,* old fashioned chicken pot-pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MARTY'S—1265 Third Ave., at 73rd St., 249-4100. Casual. American. Spcls: prime ribs, steak, and seafood. Res. sug. D Mon. 6-midnight, Tues.-Sat. to 1 a.m., Sun. 4:30-11. Br Sat.-Sun. noon-3. Piano bar. Jazz ent. **(M)** AE, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: Muscovy duck thinly sliced with passion fruit sauce, Dungeness crab, breast of chicken stuffed with wild mushrooms, chocolate terrine. Res. sug. L Mon.-Fri. noon-5. D *Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5,* Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. **(I-M)** AE, CB, DC, MC, V.

NEW YORKER—1378 Third Ave., bet. 78th-79th Sts., 734-0005. Casual. Nouvelle-Italian. Spcls: fishermans delight, veal chop, broiled red snapper. Res. sug. L Mon.-Fri. noon-3:45. Br Sat.-Sun. noon-3:45. D daily 5-12:30. **(I-M)** AE, MC, V.

PANCHO VILLA'S—1125 First Ave., at 62nd St., 751-6499. Casual. Mexican. Spcls: chiles rellenos, nachos, ceviche, Mexican combination. Res. sug. L daily 11:30-4. D daily 4-1 a.m. Also **Pancho Villa's** —1501 Second Ave., at 78th St., 650-1455. **(I)** AE, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: noisette of veal with morels, Dover sole filled with crabmeat & lobster sauce. Res. sug. B daily 7-noon. L & D noon-2 a.m. Br Sun. noon-5. Dancing nightly. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelle. Res. sug. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. **(M)** AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mollinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

SILVER STAR—1236 Second Ave., at 65th St., 249-4250. *Casual. Continental. Spcls: lobster,* shrimp, steak, hamburger. Res. sug. Open daily 24 hrs. Br Sat.-Sun. 11-4. Complete L & D. **(I-M)** AE, MC, V.

SZECHUAN EAST—1540 Second Ave., bet. 80th & 81st Sts., 535-4921. Casual. Szechuan. Res. sug. Open Sun.-Thurs. noon-11:30, Fri.-Sat. to 12:30. **(M)** AE, DC.

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. *Szechuan-Cantonese.* Spcls: fresh scallops Hunan style, chef's special fried shrimp, Szechuan delight. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 3-10:30, Sun. from 1. **(I-M)** AE, CB, DC, MC, V.

TRE AMICI—1294 Third Ave., bet. 74th & 75th Sts., 535-3416. Dress opt. Italian. Spcls: linguine fra diavolo, beef braciola, veal piccata. Res. sug. D only Sun.-Thurs. 5-midnight, Fri.-Sat. to 2 a.m. Piano bar 8-1, Fri.-Sat. 9-2, Sun. 4-midnight. **(M)** AE, CB, DC, MC, V.

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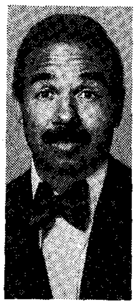

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ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. (M) **Adagio Buffet**: Open performance nights 5:30-8. (M) AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. B Mon.-Fri. 7:30-9:30. Br Sat. noon-3, Sun. from 11. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-9. (M-E) AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. (M) AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. (M) AE, CB, DC, MC, V.

NIKKI & KELLY—359 Columbus Ave., at 77th St., 724-2100. Casual. American, Regional. Spcls: San Francisco cioppino, Wellfleet oysters, barbecued ribs. Res. sug. L Mon.-Sat. 11-4. D daily 6-midnight. S Fri.-Sat. midnight-2 a.m. Br Sun. 11-4. (M) AE, CB, DC, MC, V.

NOODLES—40 W. 72nd St., 873-3550. Casual. Italian-Oriental. Spcls: pasta primavera, eggplant lasagna, beef or chicken chow fun. D Mon.-Thurs. 5-midnight, Fri.-Sat. 5-1 a.m., Sun. 4-11. Private parties for 40. (I) AE, MC, V.

PEKING DUCK HOUSE WEST—199 Amsterdam Ave., at 69th St., 799-5457. Casual. Peking. Spcls: Peking duck, homemade noodles, fried spareribs with honey. Res. sug. Open Mon.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Private parties for 200. (I) AE, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. (I-M) AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. (M) AE, CB, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. (M) AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. (M) AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. (I) AE, DC.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. (M) No Credit Cards.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. (E) AE, DC.

Queens

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. (I-M) AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.

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C	Diners Club
C	MasterCard
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Pop/Jazz

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NGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 4/22, 23, The Jaki Byard Trio. No credit cards.

LUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 4/18, ARC and the Ologists; Aquarian Dream. 4/19-24, Adam Makowicz. 4/25, Sheryl Pyle; Jody Ebling. AE, MC, V.

HE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 4/19, 20, Kate and Anna McGarrigle. 4/21, 22, Buddy Rich and His Big Band. 4/23, Ralph Towner. 4/24, Meg Christian; Jasmine. 4/25, Stephane Grappelli with Martin Taylor, Patrice Caratini & Marc Fossett. No credit cards.

HE COOKERY—University Pl., at 8th St., 674-4450. Thru 4/30, Adelaide Hall with Ronny Whyte and Frank Tate, Tues.-Sat. at 9 & 11:15. Sun., pianist Lloyd Mayers. AE, MC, V.

DDIE CONDON'S—144 W. 54th St., 265-8277. 4/18, Bob Wilber & The Bechet Legacy. 4/19-23, Balaban & Cats. 4/24, Widespread Jazz Orchestra. AE, DC, MC.

AT TUESDAY'S—190 Third Ave., 533-7902. 4/19-24, Freddie Hubbard Quintet. Nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

OLK CITY—130 W. 3rd St., 254-8449. 4/21, Robin Flower. 4/22, 23, Roger McGuinn. 4/24, Jane Brucker. No credit cards.

REENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 4/18, John Hicks and Ray Drummond. 4/19-21, Armen Donelian and Harvie Swartz. 4/22, 23, Bob Cunningham & Bross Townsend featuring Ebony Jo Ann. 4/24, 25, Connie James. AE, DC, MC, V.

REGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Janet Lawson Trio. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Jill McManus Trio with Alicia Sherman. Sun., 5-10, Brooks Kerr. Mon.-Fri., 5-10, Loumell Morgan. AE, CB, DC, MC, V.

ORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1 a.m., The Marty Napoleon Trio, play for dancing, alternating with Phil Della Penna. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

AZZMANIA—40 W. 27th St., 532-7666. A loft with living-room environment, plus music & dancing. 4/22, 23, David Amram Latin Jazz Sextet. Music starts at 9. No credit cards.

IMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

ENNY'S CASTAWAYS—157 Bleecker St., 473-9870. Tues.-Sat. at 8, *On The Air,* a musical comedy revue. 4/22, 23, Peter Gallway. No credit cards.

NICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 4/18, pianist Junior Mance with Marty Rivera on bass. 4/19-23, Don Friedman and Ron McClure. 4/24, 25, Michael Moriarty and Gene Perla. AE, MC, V.

USH LIFE—184 Thompson St., at Bleecker St., 228-3788. Italian restaurant and jazz club. 4/19, 20, Lester Bowie; Olu Dara; Malaci Thompson; Stanton Davis; Bruce Purse. 4/21-24, Reggie Workman & Top Shelf. AE, MC, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. Thru 4/23, blues singer Joe Williams & Trio, Mon.-Thurs. 9 & 11, Fri. & Sat. at 10 and midnight. 4/25-5/7, Helen Forrest. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. 4/19-5/7, Peggy King sings, two sets Tues.-Sat. at 9:15 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. 4/23, vocalist Lola Dunn with pianist Dave Lalama and Gene Wright on flute. AE, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. 4/20, 21, Dave Valentin. 4/22, 23, Otis Rush. 4/24, Jackie Verdell; Mark Suozzo. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Her Ace In the Hole Dixieland Band. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

ROD GILBERT CAFÉ DES SPORTS—1319 Third Ave., bet. 75th & 76th Sts., 879-1001. The Wendel Stuart Trio play Tues.-Thurs. 10-2, Fri.-Sat. 11-3. Singer Jane Conboy, Sun. 9-1. Singer-guitarist Julie Farbolin, Mon. 9-1. AE, DC, MC, V.

SCOTT'S ON TENTH—130 Tenth Ave., at 18th St., 675-5604. *Restaurant/jazz club.* 4/19-21, Sarah Walsh with Dave Stewart. 4/22, 23, Elise Wood with Walter Bishop Jr. Music starts at 10. AE, CB, DC, MC, V.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 4/18, Ed Palermo Big Band. 4/19, Everyman Band. 4/20, Giant Steps with Harry Whitaker, John Stubblefield, Anthony Jackson, J.T. Lewis. 4/21, Barry Finnerty. 4/22, 23, Esther Satterfield. 4/24, Robert Kraft. 4/26, Beth Roberts. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 4/19, Victory at Heart. 4/20, Doug Ashley. 4/21, Fernando Saunders. 4/22, Eve Martinez; Glory. 4/23, Jotters; Ray Contreras. 4/24, Lori Jaraslow. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 4/18, 25, Gil Evans' Orchestra. 4/19-23, Phineas Newborn. 4/24, Thiago de Mello & Amazon. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 4/19-23, blues singer Ruth Brown, Tues.-Sat. at 10 & midnight. Every Sun. at 8, Vince Giordano and his Band for dining & dancing. AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. Sun., Irish night with Ryan and Conway. Wed.-Sat., blues singer-pianist Charles Brown. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 4/18, Ruben Blades; Jose Mangual, Jr. with Dave Valentin. 4/22-24, Nina Simone and her Trio. 4/25, Ray Barretto, Bobby Valentin with Sonny Fortune. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 4/18, Mel Lewis & the Jazz Orchestra. 4/19-24, Charlie Haden, Ed Blackwell, Jane Ira Bloom and Fred Hersch. Shows at 10, 11:30, & 1 a.m. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. 4/19-24, Scott Hamilton with pianist John Bunch and Phil Flanigan on bass. AE, CB, DC, MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 9. 4/18-23, pianist John Hicks with Ray Drummond on bass. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 4/18, Saddle Tramp. 4/19, Juke Joint. 4/20, B. Willie Smith. 4/21, NYC Swing. 4/22, 23, Guy and Pipp Gillette. 4/24, Blackwater. 4/25, Dixie Doughboys. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. 4/18, Keith Carradine. 4/22, 23, Suzie Tyrell; The Desperate Men. 4/25, Country Joe McDonald. 4/26, Robert Gordan. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. AE, CB, DC, MC.

Comedy/Magic

BIG APPLE COMEDY ROOM—157 E. 55th St., 752-2040. Mon., Tues., talent showcase. 4/22, comedienne Nancy Redman with George Calfa and Rhonda Hansome. 4/23, Thom Curley and Hiram Kastin. Shows at 9:30 and midnight. No credit cards.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and J.J. Wall. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 4/18-23, comedians Frankie Pace and Barry Berry, Mon.-Thurs. 9 & 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. at 9:30, talent showcase with m/c Hiram Kaston AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:30. AE, MC. V.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis and Dana Lorge. Wed.-Sat. comedians Mel Martin and Dana Lorge. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed., comedians Terry Day & Guy Dans with magician Imam. Thurs., pianist-singer Lloyd Henderson. Fri., magician Slydini. Sat., magician Peter Maloney. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

SABRINA—106 E. 19th St., 477-6220. Comedy Showcase every Sat. at 10. Mon., singer-pianist Audrey Thomas. Tues., Laura Flint. Wed., Scott Berry. Thurs., Robert Salone. Fri., Carmen & Keller. AE, CB, DC, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sun. Valet parking. 4/21, Harold Melvin and The Blue Notes; Blue Magic and Ray, Goodman and Brown. 4/22, 23, Stan Rubin Orchestra. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. 4/19-21, Jorge Dalto with Carlos 'Potato' Valdees. 4/22, 23, Loremil Machado and Sarava Bahia Band. 4/24, Aloisio Aguiar. 4/26, Marco Silva "Steps of the Imagination." AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Peter Gerardi Duo & the Stephen Donet Duo, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE, CB, DC, MC, V.

Floor Shows/Cabaret

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue

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CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 4/19-23, comedian Steve Wright. 4/24, Those Gennaro Sisters. Tues.-Thurs. at 10, Fri.-Sat. at 9 & 11:30. AE, MC, V.

CHATEAU MADRID—48th St. & Lexington Ave. (in the Hotel Lexington). 752-8080. Shows Sun., Tues.-Fri. at 9:30 & midnight, Sat. 8:30, 11:30 & 1:30. Dancing to the Chateau Madrid Orchestra. Closed Mon. **Flamenco Suite:** An authentic Flamenco featuring dancers singers, and guitarists, from 9:30. AE, CB, DC, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. 4/19 at 8:30, singer Jon Soleather. 4/21-23, Terri Klausner. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric hideaway cafe/restaurant facing the Hudson River. 4/22, 23 at 8:30, Hilly, Lili and Lulu. AE, MC, V.

O'NEALS' 43RD STREET—147 W. 43rd St., 382-1614. **Upstairs:** *Martin Charnin's Upstairs at O'Neals'* featuring Douglas Bernstein, Mary D'Arcy, Bebe Neuwirth, Michon Peacock, Richard Ryder, and Sarah Weeks, Tues. & Fri. at 8 & 10:30, Wed.-Thurs. at 8, Sat. at 7, 9:30 & midnight. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Mon. at 9, Music Hall. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30, *"Forbidden Broadway,"* a musical comedy satire. Sun. & Mon. at 11, *Corkscrews!*-revue. Tues. at 11, Marie Santell. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. 4/18, *Two Old Broads*-musical revue. 4/19, 20, Jo-Ann Lou. 4/21, Arthur Rosen. 4/22, 23, *Higher Jinks*-musical comedy revue. 4/24, Diana Templeton. AE, MC, V.

PARK TEN—10 Park Ave., at 34th St., 889-1310. Elegant continental restaurant. Fri. & Sat. at midnight, singer-comedienne Semina de Laurentis with pianist Michael Rice. Mon.-Wed. from 8, pianist Nancy Winston. Thurs.-Sun., pianist Amy Duncan. AE, CB, DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Gotta Dance,* a new musical revue directed and choreographed by Tony Tanner. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Bob January and his Satin Swing Orchestra with Barbara Lea, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SARDI'S—234 W. 44th St., 221-8440. **The Club Room:** *It's Better with a Band* musical revue featuring Catherine Cox, Jenifer Lewis, Scott Bakula, and Nancy LaMott. Mon.-Thurs. at 9, Fri.-Sat. at 9 & 11. AE, CB, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** Thru 4/23, *Peaches and Bananas*—a burlesque musical revue, Tues.-Thurs. at 10:30, Fri.-Sat. 9 & midnight. Dancing between and after shows. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Steve Ross his piano, his songs, every Wed.-Sat. from 9-2 a.m., Sun. from 5:30. (Wed. & Thurs. Steve Ross celebrates *Britain Salutes New York).* AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Singer-pianist Chris Barrett, Tues.-Thurs. 9-1 a.m., Fri. & Sat. 10-2 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 6/25, Bobby Short accompanied by Beverly Peer and Robbie Scott, Tues.-Sat. 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5:30-11:30. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by John Morro **Sybils:** 4/19-5/14, singer Fran Jeffries, Mon.-Sat., 10 & midnight, dining & dancing until 4 a.m. **Hu lingham's:** Pianist Ruth Andrews Fri.-Tues. 6-1 John Morrow plays Wed. & Thurs. AE, CB, DC, MC,

INTER-CONTINENTAL—111 E. 48th S 755-5900. **Barclay Terrace:** Pianist-composer ving Fields plays Mon. - Fri. from 5.30 - 10.30. AE, CB, DC, MC,

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwar ian Room:** Dance music by the Arnie Grant Quart Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC,

SHERATON CENTRE—52nd St. & Seventh Av 581-1000. **Caffe Fontana:** Continental restaura Piano bar entertainment, 5-1 a.m. nightly. **Rainier'** Exquisite restaurant with singer-pianist Barbara Ro entertaining Mon.-Sat. from 7:30-11:30. **La Rond** Thru 5/21, *Paradise on Ice* (ice revue), Mon.-Sat. 9:30 and 11:30. Dance music between and aft shows. AE, CB, DC, MC,

SHERRY-NETHERLAND—781 Fifth Av 355-2800. **Le Petit Cafe:** Ed Goldman plays Mo Sat. 7:30-1 a.m. AE, DC, M

ST. REGIS SHERATON—Fifth Ave., at 55th S 753-4500. **King Cole Room:** Thru 4/30, *Some E chanted Evening, The Songs of Rodgers and Ha merstein* starring Laurie Beechman, Ernesti Jackson, Lisby Larson, Russ Thacker, and Martin Vi novic, Mon.-Sat. at 9 and 11. **Grill:** Pianist-sing Kathleen Landis, Mon.-Sat. from 9-1 a.m. **Astor'** Pianist Tommy Futado, Mon.-Sat. 5-8. 4/18-30, T Glen Covington Trio, Mon.-Thurs. from 9-1 a.m., Fr Sat. 9:30-1:30. AE, CB, DC, MC,

WALDORF-ASTORIA—Park Ave. & 50th S 355-3000. **Peacock Alley:** Pianist Jimmy Lyon pla Tues.-Sat. 6-10 p.m. Lynn Richards entertains fro 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12: a.m. **The Hideaway:** Singer-pianist George Fey Tues.-Sat. 9-1 a.m. **Cocktail Terrace:** The Micha Favata Trio play Tues.-Sat., 7-1 a.m. Pianist-sing Janina Serden plays Sun. & Mon. AE, CB, DC, MC,

Background Music

MARIANAS—986 Second Ave., bet. 52nd & 53 Sts., 759-4455. Continental restaurant. Mon.-Tue from 7, singer-pianist Marian Taylor. Wed.-Sat. fro 7, Nick Michaels. AE, CB, DC, MC,

RAGA—57 W. 48th St., 757-3450. Indian restaura with authentic East Indian music featuring the Bad Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC,

SPINDLETOP—254 W. 47th St., 245-7326. Cont nental restaurant. Pianist-singer Paul Chamlin ente tains nightly. Music from 6 to closing. AE, DC, MC,

Piano Rooms

CARNEGIE TAVERN—165 W. 56th St., 757-952 Thru 4/30, Joe Derise, Mon.-Fri., 9-midnight. AE, DC, MC, V

DAVID K'S—1115 Third Ave., at 65th St., 371-909 **Aquarium Lounge:** Singer-pianist Berri Blair play Tues.-Sat., 8-1 a.m. AE, DC

DON'T TELL MAMA—343 W. 46th St., 757-078 **The Backroom:** Cabaret/piano bar. 4/18, Don Ca roll. 4/19, Karen Mason with Brian Lasser. 4/23, Ho Damn; Ed Dixon. Shows at 8:30 & 11. No credit card

HANRATTY'S—1754 Second Ave., 289-3200. 4 18-23, Neville Dickie. 4/24, 25, Joe Albany. 4 26-30, Ralph Sutton. A

LE VERT GALANT—109 W. 46th St., 382-002 Great French restaurant. Pianist/singer Byron Som mers in the lounge Tues.-Sat. from 7:30. AE, CB, DC, MC,

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RACHEL'S—25 Hudson St., 334-8155. Singer-pian ist Stephane Donet performs Tues.-Thurs., Sun. 7:3 midnight, Fri.-Sat. to 1 a.m. AE, MC, V

ROYAL ROOST—154 W. 13th St., 255-3619. Conti nental restaurant. Thurs. at 9. Jazz pianist Davi Lahm, Fri.-Sat. 8-midnight, Sun. 7-9 p.m. AE, MC, V

RUPPERT'S—Third Ave. at 93rd St., 831-1900 Piano bar/restaurant. Wed., Dan Riddle at the pian Thurs., Richard Kaplan. Fri., George Ziskand. Sat. singer-pianist Steve Pally. Music from 8:30. AE, DC, MC, V

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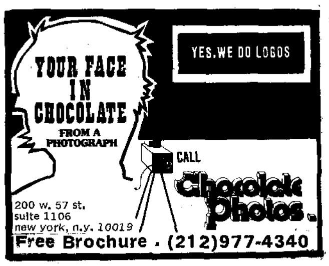

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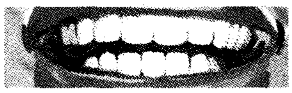

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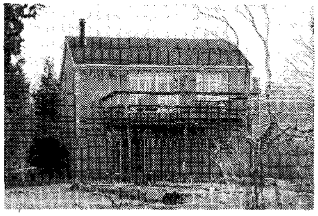

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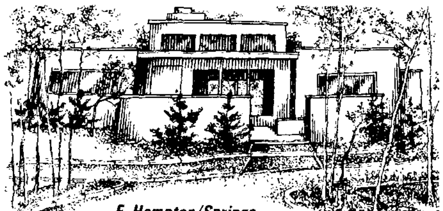

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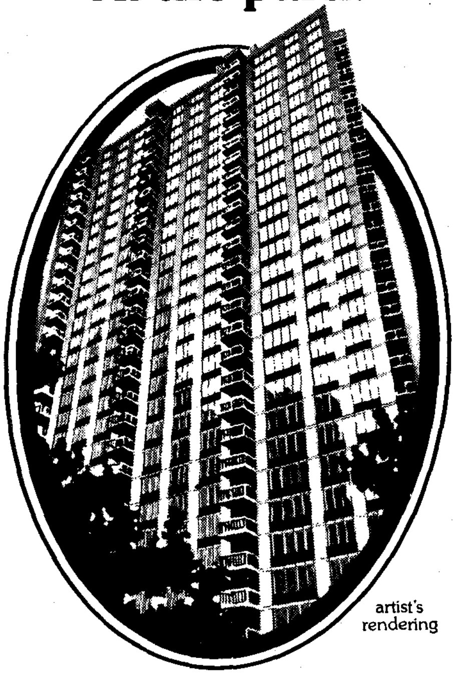
to see
the condominium
on the park.



artist's
rendering

The people who missed Soho.
Who waited too long for Columbus
Avenue. Who thought they'd never
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this good again.
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New York Magazine raves about.
The convenient location
between midtown and Wall Street.
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at the right time.
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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 473

BY MARY ANN MADDEN

Film: THE SHOES OF THE FISHERMAN
Scene: Anthony Quinn, the Pope, is wandering Rome disguised as a humble priest. He meets a woman doctor and says Kaddish over her dying patient. They leave, and she asks, "Can we have a cup of coffee somewhere?"
You think: "Your place or mine?"

Film: THE THORN BIRDS
Scene: Richard Chamberlain, an archbishop returning to Australia, is unaware that he has sired Philip Anglim, who seeks his counsel. He says to Anglim, "But surely, my son, it is too soon to think of the priesthood–is there no young woman in your life?"
You think: "Like father, like father."

Above, tempting scenarios. Competitors are invited to select and describe (briefly, please) one bona fide moment in a well-known film or play when the viewer is strongly tempted to, how you say, crack wise.

Results of Competition 470, in which you were asked for familiar titles, one word of which is altered by being anagrammed.

Report: Repeats: Since virtually everybody entered this one, one had to rule for exclusion. Two such rules: 1. more-than-one-word anagrams, as in: Don't Cry for Me Tin Reagan; 2. less-than-inspired definitions. And now, the repeats: Days of Wine and Sores. Oh, Dog! The House of the Seven Bagels. Sad Boot. A Farewell to Mars/Rams. Kramer vs. Marker. A Tsar is Born. Travels With my Tuna. Scat. The Parties of Penzance. Inane. Nein. A Chorus Nile/Lien. Emma. Fare of Flying. The Mating of the Shrew. Thelma, Princess of Denmark. The Net Commandments. A State of Honey. A Streetcar Named Reside. Planet of the Peas. Hips of Fools. Eats of Eden. 60 Minuets. The Lord of the Grins. Whose File Is It, Anyway? The Spotman Always Rings Twice. Corky III. Gulliver's Varlets. Torso. The Merry Views of Windsor. Paradise Lots. Alice in Downerland. Moor at the Top. Separate Bleats. The Northbirds. The Thing Has a Thousand Eyes. 01. 84 Hrs. Paper Mono. Star Trek II: The Wrath of Hank. Sub Stop. Lube Lagoon. Sootie. How the Stew Was Won. This Gnu For Hire. Rebel Without a Sauce. Haricots of Fire. 24th Street. Mon Clone. Dairy of a Mad/Dam Housewife. Fiber Encounter. To IRS With Love. I'm OK You're KO. Nana Karenina. The Madden. The Naked and the Edda. Sets of the D'Urbervilles and Shout Pacific. You go, I'm tired.

First Prizes of two-year subscriptions to "New York" to:

TROILUS AND SIDECARS—tragic saga of a Trojan prince hooked on Galliano and brandy.
Brian Bracey, Burke, Va.

WINNIE THE HOOP—in which a stuffed bear becomes a star for the Knicks.
Skip Livingston, Hopewell, N.J.

FINNEGAN'S WEAK—to be continued.
Patricia Berger, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

RAF, FROM THE MADDING CROWD—the Maddings were a rich, careless, brilliant lot. And Raf had thrown in with them. But was he one of them?
Todd Feitelson, Clinton, N.Y.

WEENSEY TODD—about a barber who turns his customers into hot dogs.
Paul Boddorf, Beverly Hills, Calif.

SKIS OF DEATH—sequel to *Ski Lift to Death.*
Richard Tyce, Wilkes Barre, Pa.

And Honorable Mention to:

MOOO—the adventures of a South Seas cow.
Nick Skedgell, N.Y.C.

WHERE THE YOBS ARE—story of Sweden's leading Employment Agency.
Steve Snyder, Wellesley, Mass.

BOB AND CAROL DAN TED AND ALICE—menage à cinque.
Mrs. Oitre Ward, Raleigh, N.C.

THE BORE—The Longest Story Ever Told.
Gus Taylor, South Orange, N.J.
sp. mention: *Leonard Kramer, Bronx*

WOMEN BEHIND BRAS—the way we were.
Elaine McDonnell, Needham, Mass.

A STUDY IN CLARETS—Holmes and Watson rate recent vintages.
Jas. Fechheimer, Glen Head, N.Y.

TENDER IS THE THING—the biography of actor James Arness.
Andrew W. Sellon, Brooklyn

TAKE THE MONEY AND URN—wacky doings at a disreputable crematorium.
James Bell, Alexandria, Va.

ARRIVEDERCI OMAR—Dr. Zhivago goes to Siberia.
Ovilia Levine, Phoenix, Ariz.

THE AUTOBIOGRAPHY OF ALICE B. TALKSO—sympathetic study of an expatriot's affliction with logorrhea.
Herb Martinson, Wheaton, Ill.

THE ENTRAP TRAP—learn how to get evidence ethically on those who get evidence unethically.
Alan Levine, Massapequa, N.Y.

THE ANEMIC COMETH—or, The Wan Who Came to Dinner. Not in color.
Karen Kimber, Fairborn, Ohio
sp. mention: *Sam Oliver, Fairfax Station, Va.*

BELOVED INFIELD—gossipy account of the Martin-Steinbrenner years.
Susan Gottlieb, McClean, Va.

LOOKING FOR MR. ODORBAG—a young girl's search for the sanitation worker of her dreams.
J. Palladine, Syracuse, N.Y.
sp. mention: *Kathy Kardesh, Rahway, N.J.*

DUCK OPUS—zany sequel to Animal Quackers.
Maria Conti, Warwick, R.I.

I MARRIED AN LANGE—Russian dancer makes his American sweetheart a bride despite language difficulties.
Neil Atkinson, N.Y.C.

HATED IN THE AFTERNOON—revealing account of the most unpopular toreador in Spanish history.
Gerald Shirley, Tuckahoe, N.Y.
similarly: *Christopher Beck, Waldorf, Md.; Anne Kleinveid, Great Neck, N.Y.*

WHAT DID YOU DO IN THE RAW, DADDY?—psychological portrait of an inquisitive child.
Ben Gottlieb, McLean, Va.
sp. mention: *Don Hauptman, N.Y.C.*

ON DONGLE POND—Henry Fonda and Katharine Hepburn try to live down the embarrassment of being named Dongle.
Carl J. Buehler, Gales Ferry, N.Y.

A DIMSUMMER NIGHT'S DREAM—pastoral tale of local peasants troubled by nightmares of steamed dumplings.
Charon Fullerton, N.Y.C.

RENTED IS THE NIGHT—follows the continuing mental deterioration of Nicole Diver as she drifts into prostitution.
Gretchen Boddorf, New City, N.Y.

TARZAN OF THE APSE—final sequence in saga as jungle man joins the church.
Evelyn W. Plummer, N.Y.C.

FAREWELL, MY VOLLEY—case of a washed-up tennis pro.
J. S. Weiss, Boston, Mass.

THE DEBOOGY GIRL—Neil Simon's film of a woman who kept her nose clean.
Alex Vaughn, Old Lyme, Conn.

HOW THE WEST WAS NOW—transcendentalist explains the mystical aspects of pioneers.
Kathleen Young, Wakefield, Mass.

I OUGHT TO BE IN PIECRUST—the plight of the twenty-fifth blackbird.
Lori Vogel, N.Y.C.

THE SCARLET RIPPLEMEN—winos during the French Revolution.
D. E. Weiss, N.Y.C.

LEAVINGS—the last days of Trilby.
Ruth Migdal, Brooklyn

A LA RECHERCHE DU TEMPS PRUDE—autobiography of a French prig.
Nancy Dow, Sterling, Va.
sp. mention: *Stuart Erwin, Nescopeck, Pa.*

KING REAL—Shakespeare tragedy based on an actual monarch.
Wm. T. English, Clinton, N.Y.

STUDS LOANING—frank depiction of a Chicago gigolo service in the 30s.
Cathy Staff, Plymouth, Mass.

TEVIA—he was Argentina's instant milkman, and nobody seemed to notice that he simply seduced Anatevka.
Nancy Blagman, Wyckoff, N.J.
sp. mention: *Sonia Parris, Woodside, N.Y.;*
Milton Kass, Assoc., N.Y.C.

MY DINNER WITH NADER—lots of talk about consumer fraud in restaurants.
Martin Blume, Sayville, N.Y.
similarly: *Paul Giordano, Florence, Ala.*

THE MALTESE FLACON—vile adventure about bottled up emotions.
C. O'Brien, Merrick, N.Y.

THE STUNTED PRINCE—a dwarf in old Heidelberg. Fun.
Joan Dickman, Fairview, N.J.

THE RISE AND FALL OF THE MORAN EMPIRE—everything you always wanted to know about tugboats.
Mary Burnett, New Hyde Park, N.Y.
similarly: *Joseph Caldwell, Columbia, S.C.*

NOTRE DAME DE PAIRS—dramatic tale of Quasimodo the camel.
Thomas Shea, State College, Pa.

JOSEPH AND THE AMAZING TECHNICOLOR CREAMTOAD—a boy and his ugly recipe.
Ronald Melrose, N.Y.C.
sp. mention: *Mortimer Dickar, Queens;*
Gary M. Brand, Evanston, Ill;
James Di Fonzo, Richmond Hts., Pa.

NO TEXI—an elderly Jewish cab driver experiences hell.
Debbie Weinberger, N.Y.C.

BABY AND CHILD RACE—Dr. Spock believes in early sports training.
Joan Forscher, Princeton, N.J.

LUDE IN THE SUN—beach party movie for the 80s.
Bob Burke, N.Y.C.

THE SCARLET TERLET—adventures of a plumber in Brooklyn Heights.
Jack Rose, N.Y.C.

THE SEVEN PERCENT LOONSUIT—torn portion of a straitjacket leads Holmes to the trail of a mad killer.
J. D. Nicholas, New Orleans, La.

DAS TOOB—history of German television.
Shari Zarkin, Queens
similarly: *Michael J. Parris, N. Bergen, N.J.;*
Don Lewis, Brown Deer, Wis.;
Geri Bloch, Valley Cottage, N.Y.;
Stephanie Greene, North Kingstowne, R.I.

THE EGGUNTBRET BIBLE—exciting ways to make French toast in Germany.
Dr. Mark Warren, Boston, Mass.

MOURNING BECOMES TREACLE—New England drama exploring the conflict between grief and contrived sentimentality.
Ellen Goodman, N.Y.C.
similarly: *Carol H. Weiss, Boston, Mass.;*
R. Krening, Red Bank, N.J.;
Charles T. Hudson, Ypsilanti, Miss.

A CASE OF BELLI—can a trial lawyer defend himself?
Nathan Rhoda, Merrick, N.Y.

HOUSE OF WOLFERS—landlady beset by voracious boarders. Not for the squeamish.
Ruth C. Brown, Queens

EGON WITH THE WIND—he turned green velvet draperies into instant fashion but could not conquer indigestion.
Barry S. Gillman, East Brunswick, N.J.

QUO DAVIS—biographical sketches of Jefferson, Bette, Miles, Ossie, Angela, Mac,and Sammy Jr.
Larry Hodges, Mitchellville, Md.
similarly: *Bill McCann, Phoenix, Ariz.;*
Richard Camp, N.Y.C.;
Mal Braverman, N.Y.C.;
sp. mention: *Guy Bishop, Newtown, Conn.*

THE ADVENTURES OF SHERLOCK SHOLEM—memoirs of 221 B Bagel Street.
Judy Price, Rego Park, N.Y.

SANCABLACA—story of the cafe where Rick serves Decaf straight up.
Dan Steinbrocker, Los Angeles, Calif.

DANTE'S NOFINER—story of a shady, good-for-nothing underworld character.
Hy Komishane, Elizabeth, N.J.

THE CHARTMEN OF VENICE—private lives of Italy's renowned mapmakers.
Carl Wolfson, Albany, N.Y.
similarly: *Peter Lucas, N.Y.C.;*
Siobban A'Hearn, Norwalk, Conn.

THIRTY SECONDS OVER KYOTO—factual WW II account of flawed bombing mission.
Simi Kessler, Delray Beach, Fla.
similarly: *Peter Filichia, N.Y.C.*

4D2N STREET—where the robots live.
Anne Bernstein, N.Y.C.

DUH—dim-witted cowboy wrecks his father's ranch.
Eric Levine, Phoenix, Ariz.

I WAS A TEENAGE WEREFOWL—adventures of a bloodthirsty chicken.
Anne Alter, Pittsburgh, Pa.

CHOPSY—gaffes of a Cantonese waiter who dresses as his mother to find work.
Galen Peoples, Bloomington, Ind.
similarly: *Eric Hyman, Somerset, N.J.;*
Plave Dunbar, N.Y.C.
sp. mention: *Bill Kuhn, Seattle, Wash.*

DERIDER OF THE SORROWS—stage adaptation of Finnegan's legendary rise from the coffin to taunt his mourners.
Debra Morgan, Springfield, Va.

HELLO LLOYD!—Britain's big, brash Prime Ministry musical.
Debbie Dodds, New Haven, Conn.

THE TAPSHOW CHRONICLE—pictorial history of dancing on Ted Mack's *Original Amateur Hour.*
Karen Bracey, Burke, Va.

THE OXFORD BOOK OF SHINGLE VERSE—poetry selections from the British Roofers Association.
Karen Shulman, Amherst, Mass.
similarly: *Bessie Blum, N. Tarrytown, N.Y.*

OOMPAHS—Warren Beatty stars as barber to a German band.
Tim Hanley, N.Y.C.

I'M GETTING MY CAT TOGETHER AND TAKING IT ON THE ROAD—what to do with a despondent feline.
Jack Schindler, Brooklyn
similarly: *Scott Cunningham, Allston, Mass.;*
Joanna Van Der Kamp, Evanston, Ill.

P.S. YOUR ACT IS DEAD—how to fire someone in show business.
Sal Rosa, N.Y.C.
similarly: *Angelo Papa, Trenton, N.J.*

NBC SWEN—story of a Nordic network nabob.
Sophie Tirsch, Greenwich, Conn.

ARMY, QUEEN OF SCOTS—an officer of the Black Watch is cashiered for wearing lace panties under his kilt.
Charlotte Levine, Bronx
similarly: *John Hackett, N.Y.C.*

THE LATE GEORGE PALEY—saga of an unsuccessful competitor who never met deadlines.
George Paley, Baldwin, N.Y.
sp. mention: *Anne Ilaria, Edison, N.J.*

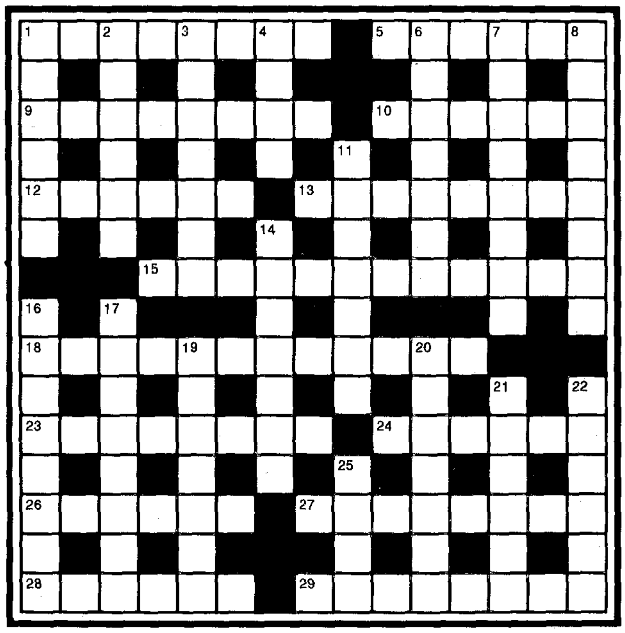
THE IMPORTANCE OF BEING EASTERN—a comedy of Boston manners.
Melinda K. Felmet, Wintersville, Ohio
similarly: *Sarah Doerning, Alexandria, Va.;*
Jeanne Weinbergerm,Yonkers, N.Y.
sp. mention: *Adrienne Gusoff, N.Y.C.*

Competition Rules: POSTCARDS ONLY. One entry only should be sent to Competition Number 473, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by April 29. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the May 30 issue. Out-of-town postmarks are given three days' grace.

‘SUNDAY TIMES’ OF LONDON CROSSWORD

Across

1 Is around maybe no longer. (8)
5 Sailor employs corrupt practices. (6)
9 Carp perhaps about back part being very drab. (8)
10 Drink one with a Shakespearian lady. (6)
12 Old Roman who sounds rapacious towards the lady? (6)
13 There's one in ten but two in seven. (8)
15 The very old may live on it — especially in Lent? (8, 4)
18 Waves after confused mates, those who help to keep the roads in shape. (12)
23 Random one restricts quirks. (8)
24 Extravagant display going with liquor. (6)
26 Contemptuously rejects noted football team around the north. (6)
27 How to follow teams for entertainment. (8)
28 Mess made by young animals? (6)
29 Think carefully about making a hundred on the side — right? (8)



Down

1 Failing to desert your country. (6)
2 Feeling of disgust at having half of nothing on the waters. (6)
3 Thus the art chief has no voice. (7)
4 Major and minor stars? (4)
6 Became very hot having raised fuel inside. (7)
7 Fixes the sum for the release of unusually base list. (4, 4)
8 Standard base of measurement for a smooth voyage. (3, 5)
11 The assembly where Man disposes? (7)
14 In the sitting room, educated people are kept clean and tidy. (7)
16 Marriage with a cause? (8)
17 To make a different arrangement after study is fair. (8)
19 Covering in identical points a particular performance. (7)
20 Restrain by another application of the iron? (7)
21 Got ready money for the lady imprisoned by the bounder! (6)
22 Exhibitor in the bath? (6)
25 Strengthened underground position in the soil. (4)

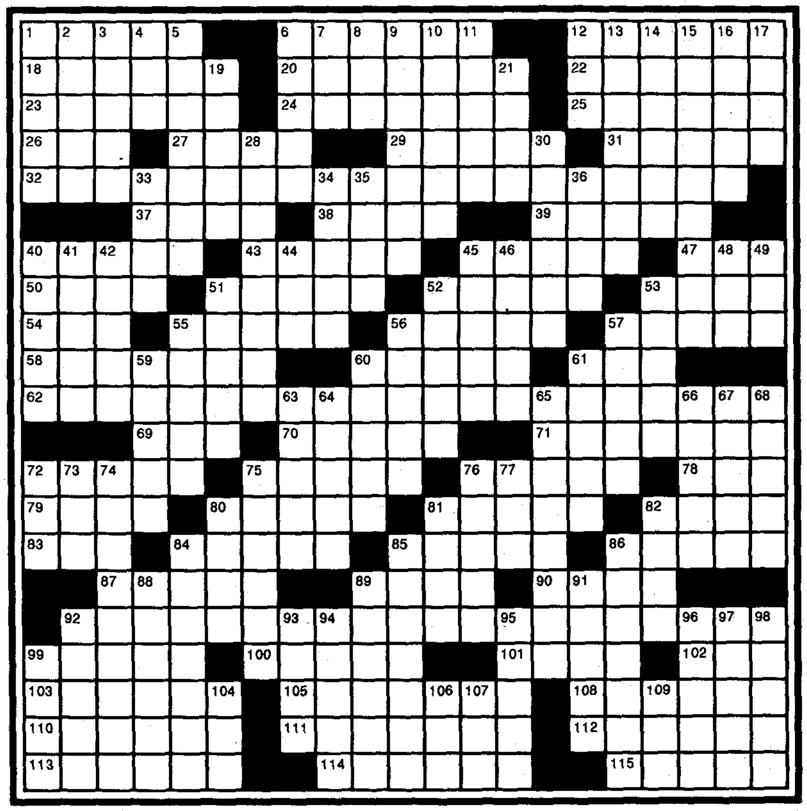
‘TALE OF HOFFMAN’: CUE CROSSWORD / By Maura B. Jacobson

Across

1 “—— America Singing” (Whitman)
6 Petty tyrant
12 Boutique, old style
18 French cities
20 Small ring of color
22 Colloid unit: var.
23 Commit funds
24 Like Polaris
25 Theaters-in-the-round
26 Dutch commune
27 Heart of the matter
29 Point, in math
31 Crème de la crème
32 Problem, in the tale
37 Coax
38 Disc jockey Don
39 Way to go
40 Actress Talia
43 Snafu
45 Pigs do it
47 Just-released
50 Panzer unit vehicle
51 Taste
52 Nonclerics
53 Zenith
54 Middle word of a familiar palindrome
55 False show
56 Señoras
57 Adak native
58 Not yet analyzed
60 —— S. Cobb
61 Promoted cpl.
62 Situation, in the tale
69 Certain records, for short
70 Disputed Mideast Heights
71 Stretchable
72 Bedouin havens
75 Illustrious
76 What 64-Down does
78 Asian festival
79 Boob Mc——
80 Inventor Howe
81 “The Prisoner of ——”
82 Rowlands of films
83 Alias: abbr.
84 Veldt elk
85 Interior design
86 Reef material
87 Contract contents
89 Reached for the floor
90 Raison d' ——
92 Solution, in the tale
99 Igloo shapes
100 Lakeside
101 —— boy!
102 Companion of order
103 Female adviser
105 Navel and mandarin
108 Gamo official
110 Big Bertha, e.g.
111 Wickerwork strips
112 Pitcher Tom
113 Have an aim in mind
114 Takes care of
115 Go formal

Down

1 Vine-covered
2 Caste member
3 Leprechauns
4 Milwaukee product
5 Breathe
6 Bird in “Peter and the Wolf”
7 Atelier output
8 Casual shirt
9 Furls
10 Gives permission
11 Dove's cause
12 Wee
13 Lend-lease
14 Spotted wildcat
15 Remorsefulness
16 “The Bell Jar” author
17 Alternative word
19 “—— II”, 1983 movie
21 Quiz answer
28 Having a motif
30 Swaggers
33 Ankara citizen
34 Mason's partner
35 Sino-Soviet river
36 Broadway award
40 Filch
41 Adolph Marx
42 Not moving
44 Nobel author Andric
45 Piaf's image
46 Giggly
48 Rhea's relative
49 Besprinkle
51 Rides the waves
52 “Alice” star
53 Countertenors
55 Becomes bushed, with “out”
56 Nymph of the forests
57 Moslem V.I.P.'s
59 Bit of land
60 Runs in neutral
61 Alabama city
63 Encore
64 Itinerant person
65 Barber-chair feature
66 Absolute
67 Art city of Italy
68 Exterior, in anatomy
72 “—— Clear Day. . .”
73 Penguin of the north
74 Summary of money due
75 Liquor canteens
76 Right-hand page
77 Ace golfer from Japan
80 Sailor's saint
81 Founder of Stoicism
82 Opposite of comer
84 Abraded state
85 Coexistence program
86 Beaten badly: slang
88 Everlasting: poetic
89 Scold
91 Roman emperor
92 Navaho house
93 Norse god for whom a day was named
94 Kibbutz dances
95 Renaissance poet
96 Martini morsel
97 Roman household deities
98 Washstand items
99 One tenth: prefix
104 Adding word
106 Helium, for one
107 Tolkien creature
109 —— avion



Solutions to last week's puzzles appear on page 150.

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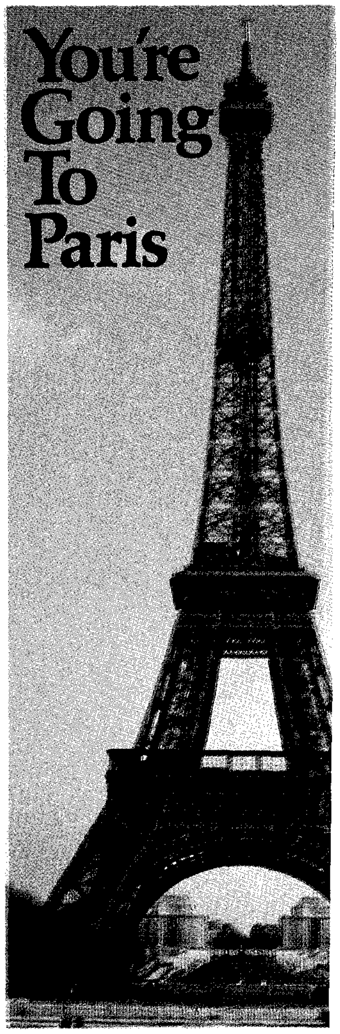

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Brussels	550 thru 5/31/YLAP	670 6/1-8/31/YHAP
Dubrovnik	735 thru 5/31/YLAP	890 6/1-8/31/YHAP
Hamburg	658 5/1-5/31/YOAB	729 6/1-8/31/YHAB
Berlin	658 5/1-5/31/YOAB	729 6/1-8/31/YHAB
Munich	658 5/1-5/31/YOAB	729 6/1-8/31/YHAB
Stuttgart	619 5/1-5/31/YOAB	679 6/1-8/31/YHAB
Zagreb	704 thru 5/31/YLAP	860 6/1-8/31/YHAP

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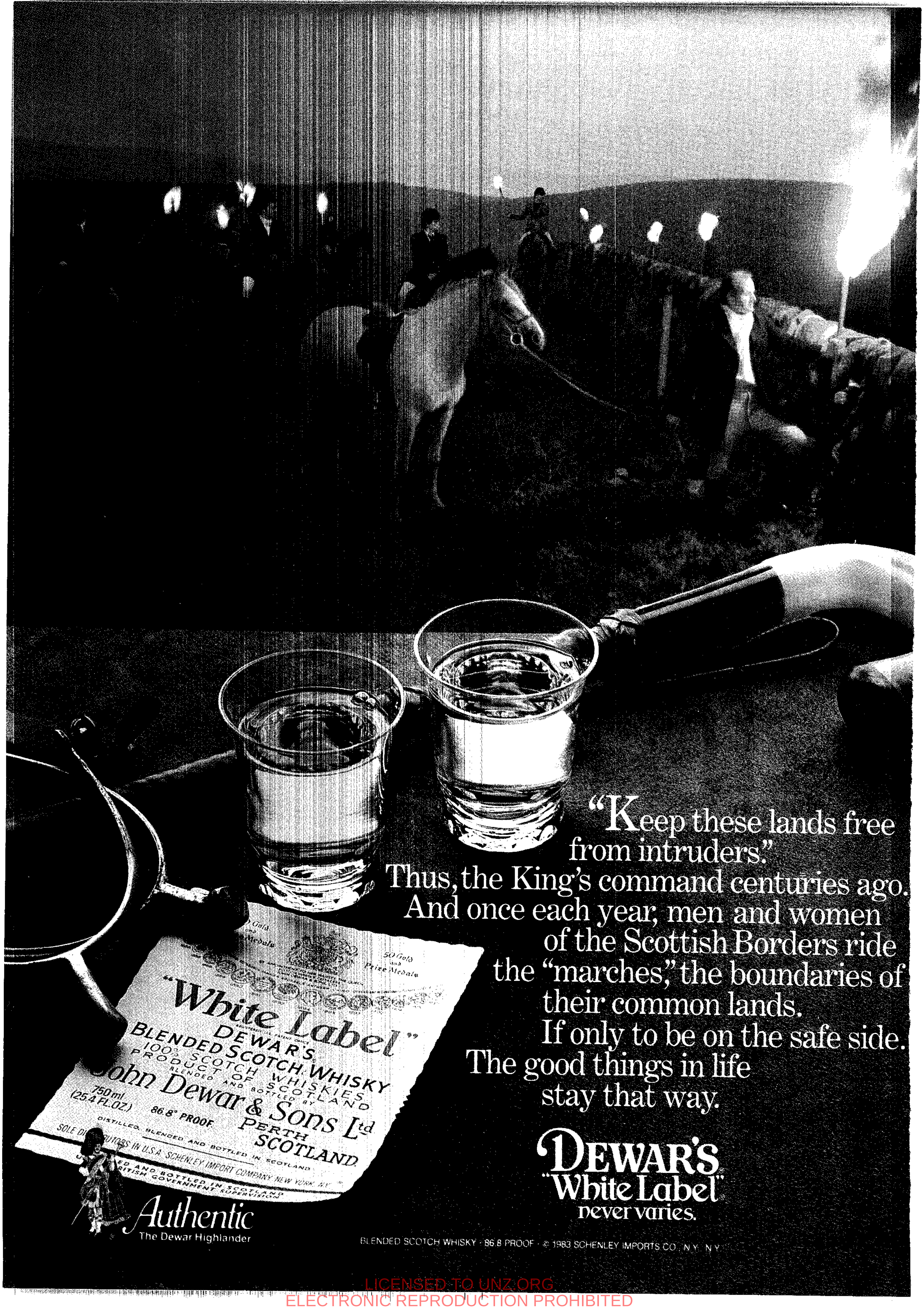
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